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ART DIRECTION JAN 59 \$1

THE MAGAZINE OF CREATIVE ADVERTISING

BUYERS GUIDE ISSUE

SPECIAL REPORT: THE CORPORATE IMAGE

Ken Saw

MONOGRAM's forging straight ahead in all directions. New approaches to Creativity. Fresh avenues of thinking. All leading to the same destination... greater results for clients making almost every product under the sun. We'd be happy to show you samples of this MONOGRAM-created work, if you'll just fill out the attached coupon or write on your letterhead to the MONOGRAM studio nearest you.

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THE DIRECT MAIL CAMPAIGNS CREATED FOR LEDERLE LABORATORIES BY LESTER ROSSIN ASSOCIATES WERE AWARD-WINNING IN THE 1958 D.M.A.A. COMPETITION - AND CONTRIBUTED TO MAINTAINING TOP SALES POSITION OF THE LEDERLE PRODUCTS.

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ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

your best readers are your customers . . .

"At what point in the marketing chain can advertising say 'mission accomplished?'", asks Grey Advertising's Grey Matter. The answer invariably is, "When the customer buys the product."

Here's another weak link in the marketing chain. When you are trying to get full productivity from your every ad dollar, ignoring the customer and concentrating on prospects is not the best strategy.

At least 90% of all advertising is aimed at the non-user, yet tests have shown that the best ad readers are the actual owner and user of the product advertised. Particularly with big ticket items such as cars, appliances, furniture, rugs, packaged goods.

It isn't enough to try to sell new customers while permitting the competition to sell your customers.

In addition to developing new customers, marketing and advertising should induce the user to consume more rapidly, buy more frequently. Advertising must speed obsolescence, sell related items in the line (not just the one product featured).

Your best prospect is your own customer.

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NOBODY, BUT NOBODY GETS TESTIMONIALS LIKE INTERSTATE

Batten, Barton, Durstine & Osborn, Inc.

Pittsburgh, Pa.

"We just received the pictures of Roto-Rooter for United States Steel. Very frankly, the art director on this account and I were ready to take bets that you couldn't produce the photograph in the impossible length of time we requested. I gave the picture to Paul (the art director) and we both shook our heads, and I sat down to write this letter to you because we are both grateful that you could give us such crackling service when we needed it so badly."

— DAVID BARBOUR, ACCOUNT EXECUTIVE

PERRY-BROWN, INC.



Cincinnati, Ohio

"The photographs on this assignment are as striking as a Formula 1 race in California. It's the kind we have never had from any field photographer."

— SIDNEY A. REED, VICE PRESIDENT



Ketchum, MacLeod & Grove, Inc.

Pittsburgh, Pa.

"It was a wonderful story, and the pictures were just what we wanted. National Supply is delighted. No one has ever come up with anywhere near as thorough a job in their history... and that dates back to 1825 A.D."

— CHARLES LITTLE, ACCOUNT EXECUTIVE

General Mills, Inc.



Minneapolis, Minn.

"We received the photographs taken at Daniel Webster & Partners in Concord, N. H., and they are excellent. The quality of these individual photographs surpasses anything we have been able to obtain through normal commercial photography channels."

— ANDREW W. HANSON, PRODUCT MANAGER

Littlefield Bros., Inc.

ROAD CONSTRUCTION AND
MAINTENANCE EQUIPMENT



Cincinnati, Ohio

"Interstate has provided us with a higher percentage of usable advertising and editorial photography and case history material than any other previous source in the 76-year history of our company."

— WILLIAM A. BRAMLAGE, ADVERTISING AND SALES PROMOTION MANAGER



MANITOWOC ENGINEERING CORP.

DESIGNERS AND BUILDERS OF SPEEDCRANES • SPEEDSHOVELS • SPEED DRAGLINES

"The photographs on these assignments are as striking as a Formula 1 race in California. It's the kind we have never had from any field photographer. You may be interested to know that I have frequently utilized the services of other national photo groups and find their standard work far below that evident in the projects mentioned above."

— JAMES W. STUBBS, ADVERTISING MANAGER



An open letter from Alexander Roberts, President and General Manager, Interstate Industrial Reporting Service, Inc.

WE'RE SELLING THE ONLY FEASIBLE, PRACTICAL WAY TO GET PHOTOGRAPHIC ILLUSTRATIONS OR USER-BENEFIT CASE-HISTORY REPORTING ON A NATIONAL SCALE.

THE 200 ACTIVE CLIENTS OF INTERSTATE KNOW THIS TO BE SO.

For them, we handle over 11,000 assignments annually... more than one every 47 minutes of every 24 hour working day every day of the year. That's more work, by far, than anyone else in the country is doing.

WE ARE NOW CONCERNED WITH THE ADVERTISER WHO DOES NOT USE INTERSTATE. AND, HE HAS MORE COMPANY THAN WE CARE TO SEE. HE HAS HIS OWN REASONS FOR GETTING PICTURES ANOTHER WAY. THAT'S BECAUSE:

- a He takes it for granted that all national photo services are basically the same.
- b He is a creature of habit. It is human to stay with the known, eschew the untried.
- c He thinks we're too expensive.

IT IS TO THIS ADVERTISER THAT WE SAY:

a INTERSTATE is the stand-alone corporation in the field. We do NOT want to be placed in the category of other photo services. The quality of our product simply cannot be beat (except by the illustrator in the \$500-\$1000 per day bracket). We are *perfectionists*, and no-one practises that any more; we *insist* upon at least striving for the ideal and too many cameramen chafe under that insistence; we are not a news agency maintaining a by-product commercial department; we are not *agents* for the 2400 local-level photographers who serve our interests (they create photos our way or not at all, at our price scheduling, not theirs); we do not say that we expect to be favored with your entire campaign (in truth, we are proud of the fact that the client who uses us five times a year pays the *same* rate, gets the *same* all-out, conscientious approach as that accorded to the client who calls upon us 700 times a year).

b We need *one* show-case assignment from you. It's tough to break a habit but you're getting material another way; it's not the best way, nor is it a way doing us any good. You haven't a thing to lose, for if you're displeased with the end results, return the material to us and there will be no charge (any ethical company would do this anyway).

c Cost is relative... a basic tenet that has been around a long time. It is better economy to spend \$100 for an illustration that is story-telling, eye-arresting, believable than \$50 for a static, mediocre photo. One gets you more readership, helps sell your product more effectively. We know we're priced higher than two photo services. For example, where our rate is pegged at \$200, one gets \$150, the other \$175; we say they're both priced higher than they should be for what they're marketing, while our \$200 rate is worth at least \$300 in value. EVERY client we have is price-conscious; he has to be... it is good business to be. Obviously, then, with over 11,000 assignments handled annually, our rates *have* to be regarded as competitive. The *one* element that we have trouble getting across to a non-user of our operation is the rate *standardization* we offer. Literally, if the quoted charge to you is \$100 for a photo assignment to be handled in Cleveland, Ohio, then it is \$100 for the *same* type of assignment in Shoshone, Idaho or Prescott, Arizona or Key West, Florida or Moosehead Lake, Maine. These rates are standardized, they're pre-determined (you always know in advance what your total cost will be), and they're realistic.

We use 50 of our own staff people, plus 2400 local-level photographers, 1100 cinematographers, 600 industrial reporters (all screened and *directed* from one central office) to handle over 11,000 assignments annually.

INTERSTATE sets the pattern for photo and user-benefit reporting (you can order one or both, of course) on the national and international level. No one else in the field approaches our scope of activity... our rapidity of job completion... our sensitivity to deadline commitments... our very professionalism... and our operating philosophies.

There is, in truth, no other feasible, practical way to get photographic illustrations or user-benefit case-history reporting on a national scale.



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WEST COAST REGIONAL OFFICE: 700 MONTGOMERY ST., SAN FRANCISCO 11, CAL., GARFIELD 1-1987

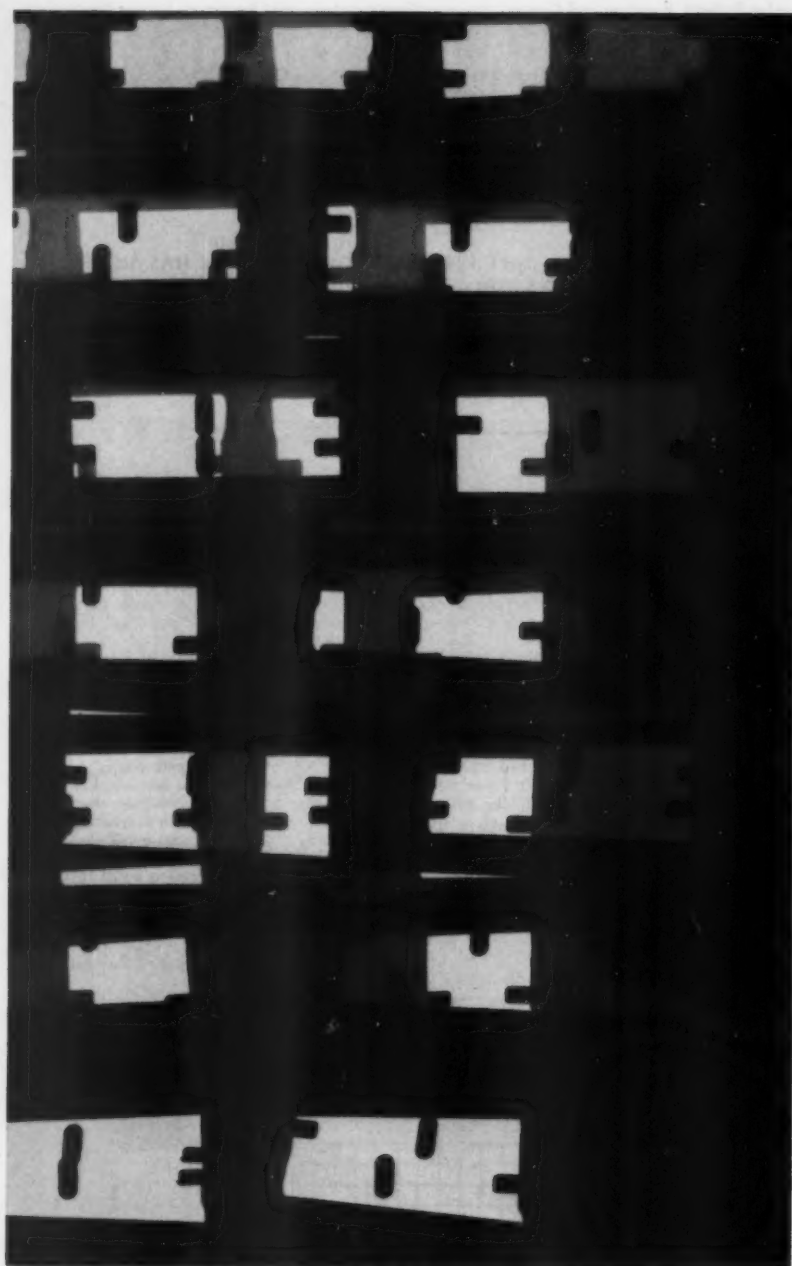
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DESIGN
ILLUSTRATION
LETTERING
RETOUCHING

business brlefs

Studio billings for 1958 running at an average of 86% of 1957 billings, according to latest figures in CAM Report.

A revision of data, based on additional returns, indicates that on the average studios ran behind their '57 billings in seven of the first eight months this year. 1958 month by month billings are compared with the 1957 monthly average and only in March did the average studio billings run ahead of last year.

Individual studio experiences ranged widely from the average with one studio almost tripling its billings in July while in the same month another studio was doing only 24% of its 1957 average billings. Data is now being gathered by CAM Report on the end-of-year studio billings records and will be reported here as soon as it is available.

Meanwhile many indices of the health of the national economy were showing upturns. Since April, total industrial production has shown monthly gains. Construction contracts, after a slow start, are running well ahead of '57 and '56 figures. Gross national product, which had fallen off 5% in the first half of this year, is rapidly climbing. Some expect it to hit a high in the last quarter. Disposable personal income is only slightly below its record peak.

In short, the mass market still has the ability to buy. Personal savings, while not at a record peak, are very high. It is the problem of product design, of marketing programs to pull consumer dollars into circulation.

In this respect, many eyes are on Detroit. At this writing some of the new cars are said to be selling strongly. The first few months of the automotive year, which seems to start earlier each year, are critical.

Meanwhile, looking into 1959, the forecasters generally are optimistic, predict a faster-than-usual expansion. Some even predict a new boom with pre-recession peak passed before summer and a yearly production and selling advance of 6% or 7%, compared to a normal 4% gain. Seems to be more concern with inflation trends than with the recession.

IT'S COSTING YOU PLENTY NOT TO OWN A STATMASTER!

If you're buying Stats, Photo-prints, Film and Veloxes on the "outside," you're wasting thousands of dollars and hundreds of valuable "man-hours" per year! What's more, you're paying for mediocre quality, slow service, minimum, overtime and special service charges. This is not good business... for you, or your clients.

You'd be astonished to know how many smart Ad Agencies, Art Services, Typographers, etc., are earning big money, instead of spending it... ever since they added a STATMASTER.

Why cling to out-moded traditions and methods? Why pass up a "gold-mine" because photography is not your business? With a STATMASTER... it's **anybody's** business! You don't have to be a "pro" to turn out the finest, reproduction quality work... any size, enlarged or reduced, on any grade of paper or film.

Maybe it's unconventional, to become a supplier... instead of a buyer... but take it from our happy customers... it sure is lucrative!

COMPARISON CHART

	Size of copy	Commercial price	Statmaster price
STATS (line or half-tone) (Glossy or Matte)	8 x 10	\$.50	\$.08
COPY-PRINTS (from film negs.)	8 x 10	1.00	.08
COPY-NEGATIVE (line or half-tone)	8 x 10	1.50	.25
FILM NEGATIVE & print (from object)	8 x 10	5.00	.33
SCREENED VELOXES (from 35 to 150 screen)	8 x 10	5.00	.33
SCREENED VELOXES (with drop-out)	8 x 10	7.50	.33
HALFTONE PRINT (from color transparency)	8 x 10	5.00	.33

Commercial Prices have been compiled from many sources to obtain an average. Statmaster prices include cost of sensitized materials, chemicals, light power, etc. and average less than 10% of commercial prices. Smaller sizes are far less, a 4 x 5, for example is only 2¢ each.

Write or phone for descriptive literature or try the STATMASTER yourself at our N. Y. showroom.

STATMASTER CORP. 19 West 44th St., New York 36, N.Y. • OXford 7-9240

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Artists prefer GAMMA

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Tubes... 3 1/2" x 3 1/4" ... \$2.95
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THE BETTMANN ARCHIVE

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letters

Tax inequity to end?

As you recall, your April 1958 issue contained my views on the New York State Unincorporated Business Tax. Since then I have taken up this matter with the New York State Society of Certified Public Accountants. Their Committee on New York State Taxation has just informed me that they will discuss this issue with the New York State Tax Commission.

As you recall, the burden of my discussion as printed in your magazine, concerned itself with the inequitable salary allowances in respect to the owners' services on the unincorporated business tax as compared to that on the corporation tax. This inequity resulted in a larger tax being paid by the single proprietor and the partnership, this being the typical form of doing business by most freelance artists. Should the single proprietor pay as little as does the corporation, the artist proprietor need not concern himself with the professional exemption because the tax would be so little.

I am sure you are interested in knowing that some effort is being made to ameliorate the impact of the unincorporated business tax.

Sidney H. Rand, CPA, New York



More words on the wordless poster...

The Clark candy back-to-school poster... was done by the Maxon Agency (Detroit). Proper credits: Layout—Lloyd Weed, Maxon, Inc. Art—Perkins & Lavaty, New York.

Joseph T. Franz
Maxon, Inc.

(Art Direction's credits for the poster, a critic panel selection in October, wrongly listed AD/artist Dick Hess of Grant Advertising, Chicago, who had done an earlier series. ●

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 19 W. 44th St., NYC 36.

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S&H, Design
& Art Division
of Sudler &
Hennessey, Inc.,
in announcing an
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Herb Lubalin, Executive A.D., backed by a staff of outstanding designers in specialized areas, is offering a personalized design service for special Advertising, Sales Promotion & Marketing projects. This new service emphasizes design to create complete corporate image identification. This includes product & package design, trademarks, logotypes, letterheads, annual reports, interiors, displays & exhibitions. Call Plaza 1-1250 for complete details.

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free lance designers & illustrators.



When you're aiming for attention, look into the HH Conti-Line Process. From this actual size section of a photograph you get maximum image impact from an HH Conti-Line conversion into line copy. A new medium of visual communication. A request on your company letterhead brings you the printed proof.



HH ART STUDIOS, Inc., 134 Zeigler St., Dayton, Ohio

calendar

Jan. 11-17 . . . Printing Week in New York. 17th Exhibition of Printing, sponsored by New York Employing Printers Assn., Jan. 12-15, Hotel Commodore, open noon to 10 p.m., East ballroom. Board of judges will review the exhibition at a workshop, 7:30 p.m., Jan. 13, room B-C. During the Week, informational workshops, motion pictures, special meetings of consumer and printing industry organizations. Graphic arts movies, 6 p.m., room B-C, Commodore. Details, all activities, Paul O'Brien, NYEPA, LO 4-3500.

Jan. 13 . . . Type Directors Club of New York, Bernard Brussel-Smith, 4-color process hand etching. Jan. 27, from Dr. Frank Baxter's *The Written Word* (film), I, Sign & Symbol; II, Between the Rivers.

Jan. 18 . . . Estelle Friedman Associates, demonstration-discussion of transparency retouching, 141 E. 44 St., 5:30, for Bryan Houston.

Jan. 15 . . . Illustrators Annual Exhibit, Society of Illustrators, 128 E. 63 St. Awards luncheon, Jan. 14.

Jan. 19-31 . . . Ninth Annual Members' Exhibition, Creative Work, Art Directors Club of New York. At Lynn Kottler Gallery, 3 E. 65 St.

Jan. 23-Feb. 15 . . . Second Philadelphia Arts Festival. 154th annual exhibition, Pennsylvania Academy of Fine Arts (watercolors, drawings, prints). Open juried painting and sculpture show, Artists Equity Assn., at Philadelphia Museum of Art—open house at Museum Feb. 6.

Feb. 14 . . . Awards Dinner-Dance, 14th Annual Western Exhibition of Advertising and Editorial Art, sponsored by Art Directors Club of Los Angeles.

March 30 . . . New York Art Directors Annual Show, Waldorf-Astoria, members' exhibitors' preview. March 31, Awards Luncheon, and show opens to public. Closes April 8.

March 30 . . . Art Directors and Artists Association of Iowa, 2nd Annual Exhibition, opens in Des Moines.

April 1-2 . . . Communications Conference, sponsored by New York AD Club, Waldorf-Astoria.

April 15 . . . Awards Dinner, Detroit AD club, Statler Hotel. Exhibit to be hung following weekend.

April 18 . . . Typography—USA. All-day forum, presented by Type Directors Club of New York. 5th Annual Awards Exhibition.

May 1959 . . . Art Directors Club of Milwaukee Exhibit to be held in conjunction with
(continued on page 20)

BUYING STATS?

SAVE TIME, MONEY AND AGGRAVATION . . . BUY THE NEW

Trace-Rite DARKROOM CAMERA

STATS
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PENNIES
A
SHOT



ANYONE
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Yes . . . make all top-quality photographic products, on every type of paper or film, for a few cents a print . . . save time and money . . . pay for your camera easily, out of your savings!

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- 350% enlargements, 400% reductions
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- uses all types of sensitized materials
- powerful Wollensak lens gives perfect image focusing
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Darkroom Camera (and Projector combined) "PMC"	\$735.00
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PLUS 40 other types of Layout Pads including Bristol Board, Ledger, Newsprint, sketching, charcoal, cameo, watercolor, the famous "Clipper" Sketching Books, and



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*If your sales kits and presentations (direct mail and displays, too) have enough spark and snap, then chances are your message will attract, convince and make the sale. Catherine wheels and Roman candles are going off all the time at **Rapid Art Service**, a proficient, full-line studio and shop located at 304 East 45th Street, N.Y. 17. Why not give us a ring at **MU 3-8215?***

ART STUDIO • TYPE & LETTERPRESS • SILKSCREEN • BINDERS & BOX EASELS

A precision instrument designed for the Graphic Arts KENRO "VERTICAL 18"

Camera

Takes up
LESS space
than three
file cabinets



You can do any of the following quickly, easily:

- Reproduction quality positive or reverse stats
- One shot, right or wrong reading, photocopies (NO negative step)
- Velox prints both coarse and fine screen
- Line or halftone negatives for offset printing
- Enlargements to 4 times in one shot
- Reductions to 5 times in one shot
- Photograph products or packages in perspective or "head on"

Exposures are made by pressing a button... the automatic reset timer does the rest. Focusing and sizing by micrometer dials.

The Kenro "Vertical 18" Camera is precision built to meet the rigid standards of the printing trades. It is not a stat camera or a modified lucida device. With the newly developed Prismatic Head the Kenro becomes an invaluable piece of equipment for studios, art departments, advertising agencies or any one working in the graphic arts. The Prismatic Head allows you to make reproduction quality photocopies, positive or reverse, in one shot. It completely eliminates the film or negative step. Think how much valuable time and money you can save by making all your own stats, photocopies and screened velox prints right on the premises, for only a few cents each and to the exact size you need.

The Kenro can be operated in ordinary room light with standard A.C. 110 current and requires only a closet size darkroom. Write today for complete information.

COMPLETE WITH—Standard and Prismatic Heads. Standard Goerz lens and two additional lenses.

\$1750.00

can be purchased on time or rental plan.

KENRO GRAPHICS, INC.

27 Commerce Street, Chatham, N.J. Dept. E-1

Please send further information on what a Kenro can do for me.

NAME _____

ADDRESS _____

CITY _____

STATE _____

calendar

(continued from page 16)

Careers in Visual Communications Conference.

May 8, 1959... Preview of 24th Annual Show; Philadelphia Art Directors Club, at the Commercial Museum. Awards Dinner-Dance May 16, at Warwick Hotel. Show dates, May 8-31.

what's new

ideas, data, samples, aids
at your beck and call.

Art Direction alerts you to them,
tells you how to get them.

EASY-PEEL FRISKET: The new Crago Clean Peel Frisket is made of cellophane, has a rubber cement base, peels easily and is strong and flat, reports Crane-Gallo Artist Supplies, 110 W. 31 St., New York 1. Nonwrinkling, the transparent frisket leaves no cement on artwork. It comes in two finishes, clear for use in protecting artwork, photos, etc., or matte, for use in airbrushing and re-touching. Sample and prices from Crane-Gallo.

TRICKS WITH ACRYLIC: Hints in using fast drying Krylon Crystal-Clear Acrylic Spray, from the experience of magazine cover artist Thornton Utz: Isolate areas to be reworked by sandwiching the wet oils in layers of the spray; the surface can be reworked with casein and may be switched back to oil, too—watercolor or colored inks may be used over oils by this method also. Spray the original pencil drawing before any paint is applied to canvas. Spray isolates it and permits whole painting to be washed off, casein and oil, down to original drawing again, for a fresh start.

NEG PAPER RESISTS ULTRAVIOLET: Bright-Light No. 1 negative paper developed by Peerless Photo Products, Inc., Shoreham, L. I., for its Dri-Stat office photocopying system is said to have greatly increased resistance to fogging in bright sunlight and under high intensity fluorescent lights. This paper is not the original Bright-Light No. 1 paper introduced four years ago, but is improved over the earlier product, say the manufacturers, with a special yellow pigment mixed into the emulsion before it is coated onto the paper stock. The yellow pigment acts as a filter to screen out ultraviolet rays.

(continued on page 40)



The young lady was delivered to us in black and white. One of the country's leading hair-coloring companies had asked that we duplicate 28 shades of hair coloring—*exactly*—working from a black and white negative. Flexichrome was the practical and perfect solution.

From a single negative, twenty-eight Flexichrome prints were made. Each of these was rendered by a qualified craftsman in full color, accurately translating the hair swatches supplied.

Flexichrome is not the answer to every color problem. But when you have occasion to use it, you can depend on complete color control and unusually fine results.

This cooperative advertisement is sponsored by

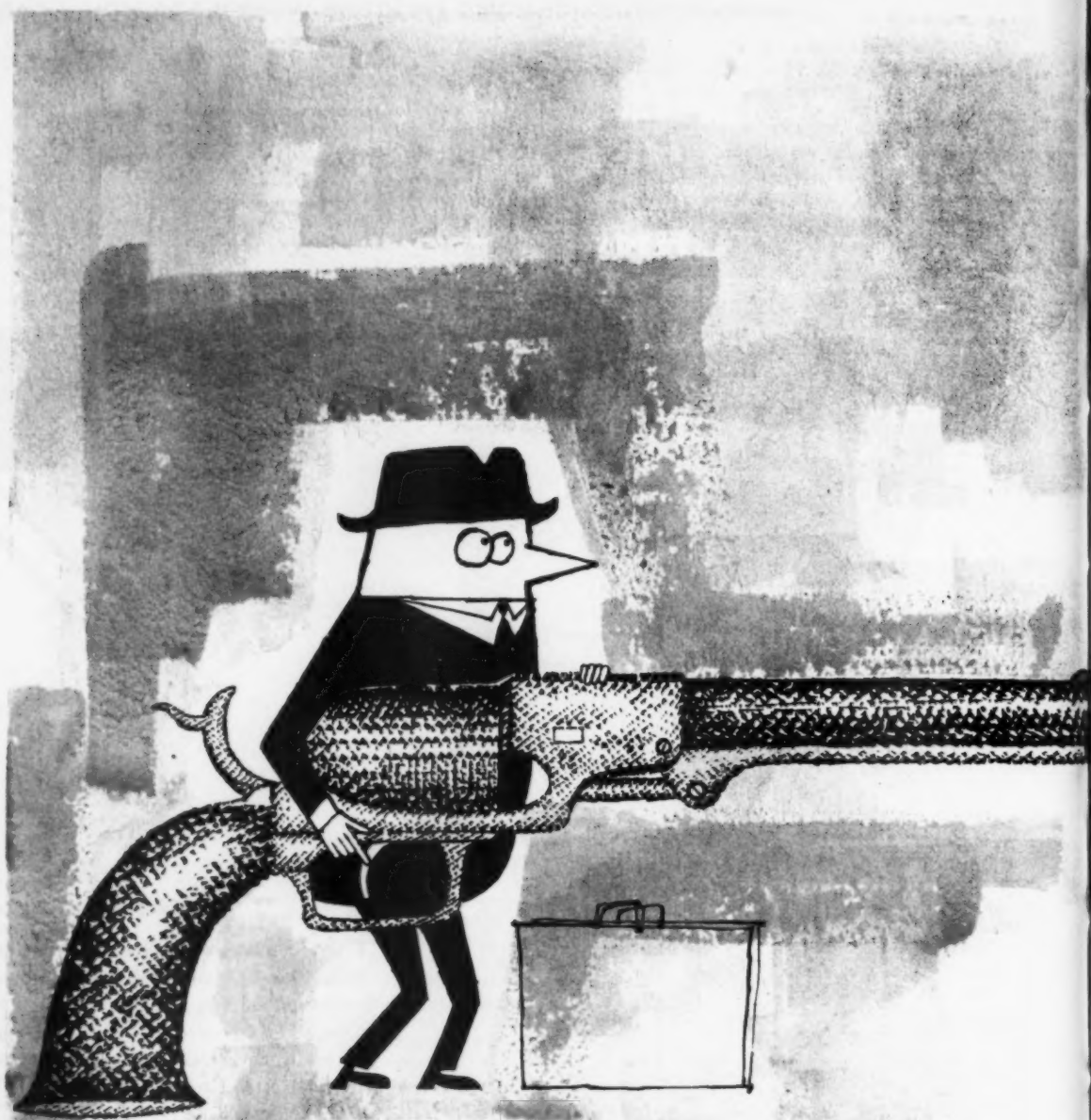
Archer Ames Associates
Carlson & Forino
Helen A. Davis Studio
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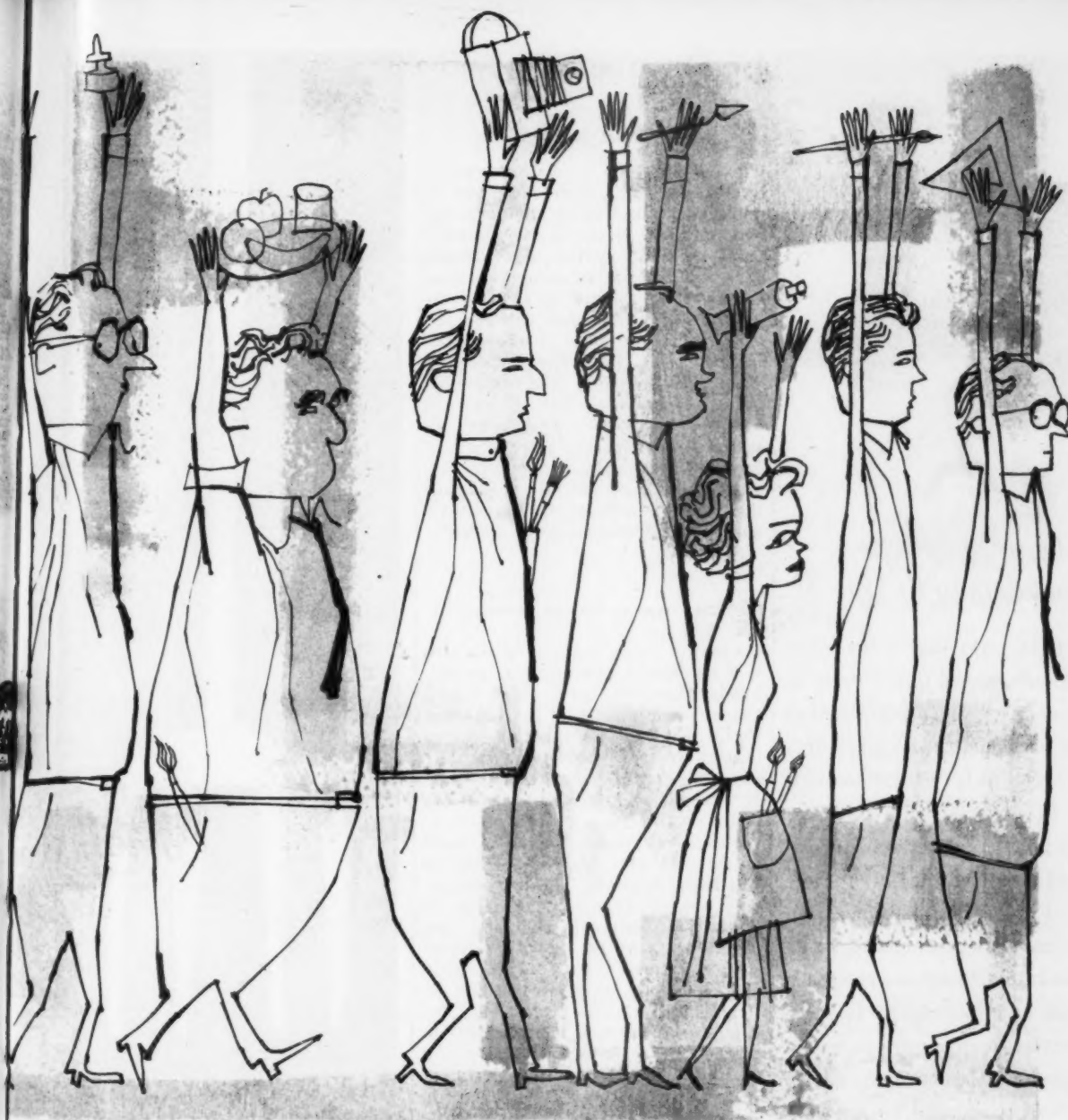
Archie Farquar dragoons, seven topill

We wouldn't dare make such a claim without the talent to

only one-fourth of our staff. (We're 29, including Archie Far

the kind of studio work you want. Just call RA 6-9833 and

*ROY PATTERSON • PAT DONOVAN • BILL GORMAN • JACK SMITH • PAT ROSADO • JIM CURRAN • JOHN KOLLEN



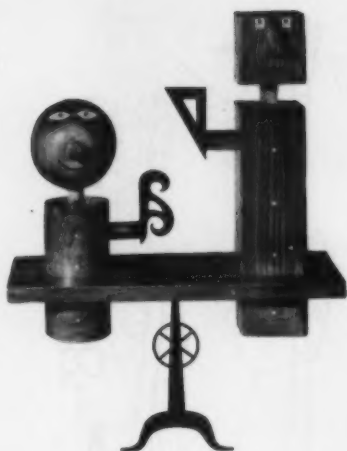
top illustrators* into one Chicago studio.

alent to back it up. And the terrified illustrators above are

chie Farquar, our demon rep.) We'd like to serve you with

83 and ask for Archie.  O'GRADY-PAYNE STUDIOS • 360 N. Michigan • Chicago 1, Illinois

O'GRADY-PAYNE, INC. of Milwaukee • 710 Plankinton • Milwaukee 3, Wisconsin



*" jobs to fit artists
artists to fit jobs "*

Placing the right peg in the right hole has established Henry Price as the Nation's leading Personnel Agency servicing the Graphic Arts Field exclusively. When you call Henry Price for Graphic Arts Personnel you benefit from an unequaled professional know-how acquired by years of specialization in Graphic Arts problems. Since its inception, our organization has been designed and re-designed to serve you better. Square pegs in round holes cannot exist when you use an Agency distinguished by an enviable record of mutually satisfied Employers and Employees. We find the right man for the right job. We save you time and money. You need the best. Call the best!

Exclusively

HENRY PRICE

Agency/Graphic Arts Personnel
48 W. 48th, N.Y.C. 36, Circle 5-8228

booknotes

SCIENTIFIC AMERICAN, Sept. 1958. 50¢.

This special issue is devoted to the creative process from the viewpoint of the scientists and forms an interesting parallel to the recent creativity conference sponsored by the Art Directors Club of New York. An opening piece on "The Creative Process" by J. Bronowski develops the theme that although science and art are social phenomena, an innovation in either field occurs only when a single mind perceives in disorder a deep new unity. Bronowski's article is followed by four articles on innovation in mathematics, physics, biology and technology. There are also articles on "The Physiology of Imagination", "The Psychology of Imagination" and "The Encouragement of Science".

HORIZON. American Heritage Publishing Co., NYC. \$3.95.

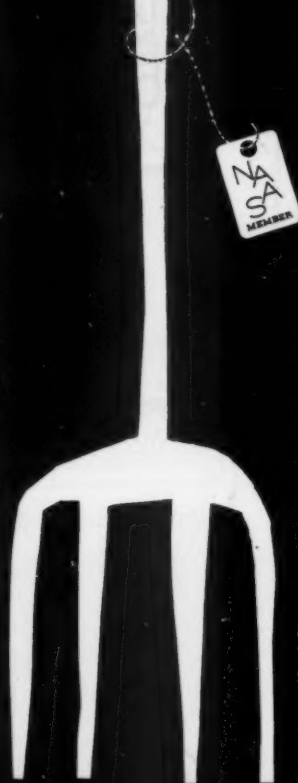
Horizon is a new magazine of the arts. It is hardbound, published in the odd-numbered months, issued Vol. 1 in September. Each issue will be just over 9"x12", have 144 pages, no advertising, loads of color. It is \$18.00 per year. Editorial Director is Joseph J. Thorndike Jr. Managing Editor is William Harlan Hale. Art Director is Irwin Glusker.

First issue includes 20 articles. Some of the titles are: The Golden Age of The Dutch Republic; Man's Challenge: The Use of The Earth; Genesis: A Portfolio of Nature Photographs; Igor Stravinsky Looks Back; The World of Walter Paepcke. Other articles cover archaeology, contemporary factory design, history of wheeled vehicles, etc. Altogether there are close to 200 illustrations, 54 in full color. Authors, in addition to the editors, include Gilbert Highet, C. V. Wedgwood, H. R. Trevor-Roper, Sir Julian Huxley, Freya Stark, and Oliver Jensen.

Horizon is very much for the man of culture and the man who would be cultured. But lest you think it is all old hat, just fan the pages and you'll see everything from Marlon Brando to John Foster Dulles and Elvis Presley, from Greek statues to the Edward Stone designed pharmaceutical plant for the Stuart Company, from Aspen to Jack Kerouac.

Horizon is for reading and for browsing, for thinking and for dreaming, for information and for inspiration. It has change of pace. The stories you skip today you'll read tomorrow.

(continued on page 125)



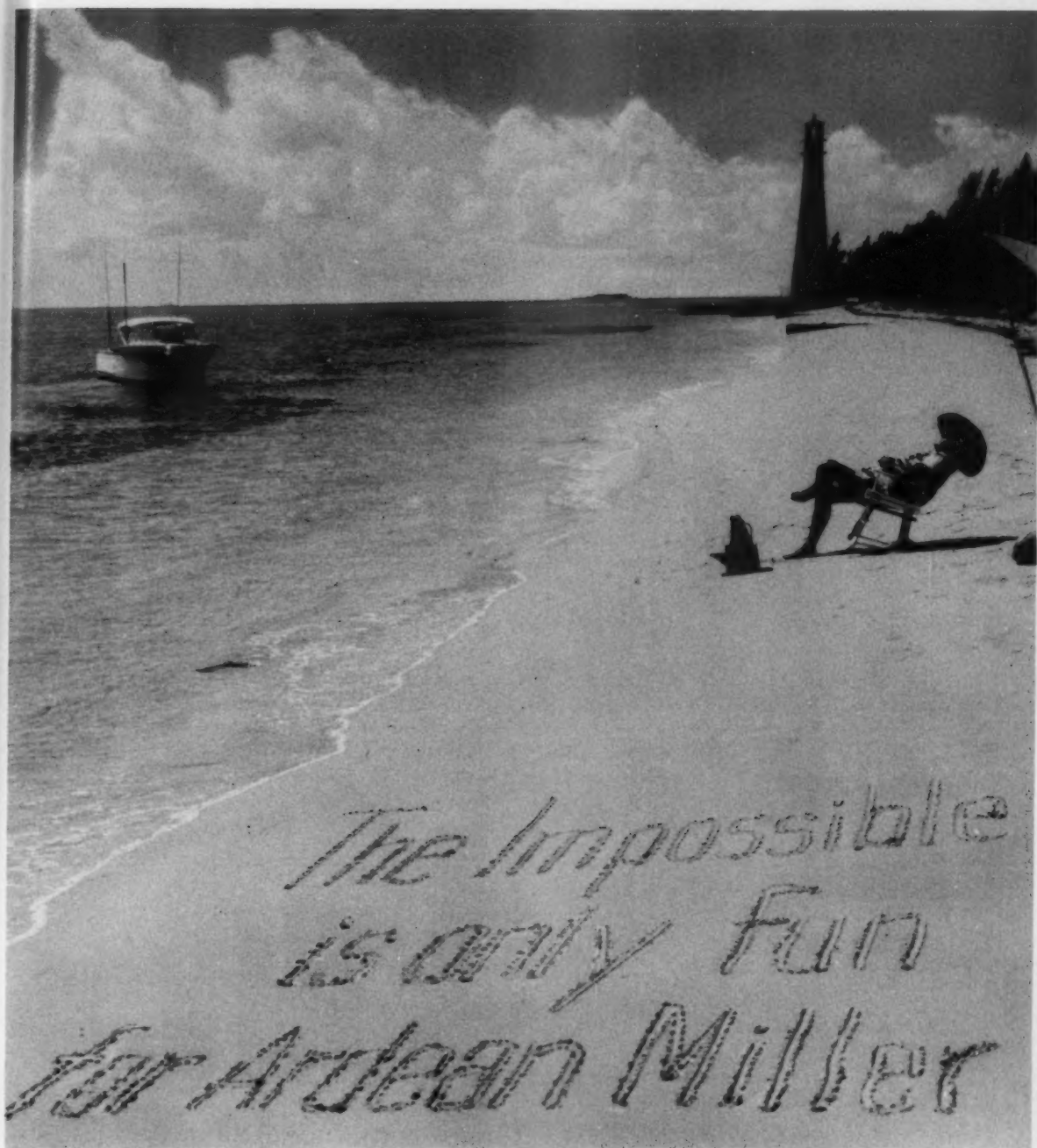
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A complete studio service
design, layout
creative illustrations
lettering, retouching
mechanical production
presentations, TV spots
photography












ART DEPT. INC.

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is only fun
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Fashion's new excitement for your fingertips ...GOLD...GOLD...GOLD!



Revlon's
GOLD FROSTED Nail Enamel

*What it like a wedding ring...all the time, with everything
...this delicate shimmering gold!*

Once, nail enamel was an all-out. Then Revlon gave birth to the new and the best...
and brought it all with glamour. Now the name is gold!—not just for your fingertips in these precious
shades of natural gold. And as if that wasn't enough—gold-like gold is also—it wears like only gold and
Stays fast! Revlon's Gold Frosted Nail Enamel. But beauty, Gold has a habit of becoming more!

Photographer: John Rawlings

Art Director: Juke Goodman

Client: Revlon

Agency: Warwick & Legler

Transparency Retouching: **Estelle Friedman Associates**
141 East 44 St. NYC 17. MURRAY HILL 7-7194

CRANE-GALLO PROUDLY PRESENTS
The NEW . . . FABULOUS . . .

UNIC DRAWING AND DRAFTING TABLES

For ARTISTS . . . DRAFTSMEN . . . ENGINEERS . . . ARCHITECTS . . . COMMERCIAL DESIGNERS . . . STUDIOS.

Adjust by fingertip control - in seconds

... THE FINEST DRAWING TABLES EVER!

(Imported from France)

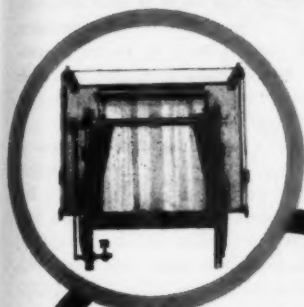
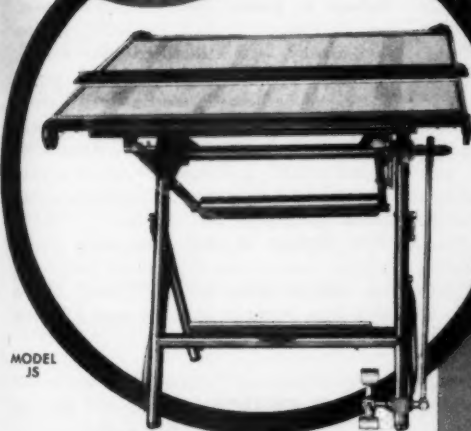


TABLE
FOLDED



MODEL
JS



MODEL CL-2



- The UNIC tables are of high quality construction and finish. The frames are made of strong steel tubing with a baked enamel finish.
- The boards are specially built from the choicest grade woods, kiln dried, to prevent warping, and protected further with several coats of a colloidal varnish, for a satin smooth finish.
- The UNIC "Heating Top" adjusts height and slope of board simultaneously to any desired position . . . Just release fastening mechanism by depressing rear pedal . . . manipulate to any desired position . . . then lock by depressing front pedal.
- The UNIC "Parallel Edge" is a precision tool, designed for fast, accurate work . . . The bar is constructed of fine tempered twenty-gauge steel, fitted with a warp-proof transparent plastic blade. Guaranteed to lay flat on the board . . . Standard equipment on CL-2 model . . . Optional on Models JS-1 . . . JS-2 . . . JS-3.
- The UNIC drawing table can be folded in seconds for storage and transportation . . . Supreme for utmost ease and comfort . . . visual and manual efficiency at all work points . . . Increased production with less effort.

You are invited to come in for a demonstration of the UNIC tables on our premises . . . Seeing them will convince you of their outstanding superiority.

MODEL JS-1 - Board Size 26" x 36"
MODEL JS-2 - Board Size 27½" x 40"
MODEL JS-3 - Board Size 34" x 47"
MODEL CL-2 - Board Size 40" x 60"

UNIC TABLE PRICES START FROM \$99.25 F.O.B. N.Y.C.



Crane-Gallo

artist supplies

110 West 31st Street - New York 1, N. Y. LA 4-9476

type "C" ekta color print
dye transfer
black & white
& flexichrome

retouching

involving the use of bleaches,
dyes, electronics*, chemistry
and abrasives for the sole purpose
of insuring the most faithful
reproduction of your photography
is truly an art as produced by

ARCHER AMES ASSOCIATES

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a new photo service department
insuring facsimile conversion copy
prints and screened prints for the
most faithful reproduction of
your advertising art.

*demonstration on request

*Remember, you want the finest in
fluorescence—ask for it by name*



COLOR CARD ... for Papers and Cardboards.
Contains samples and printing suggestions.

COLOR SELECTORS ... for Silk Screen, Bulletin Colors, Qwik-Spray paints, and Water Colors. Have perforated swatches you can tear off and attach to your job.

Write on your letterhead for Color Card and/or Color Selectors (please specify which). Use Sun-Tested Velva-Glo for velvety smooth jobs.

RADIANT COLOR CO. 15
830 Isabella St., Oakland 7, Calif.

Manufacturers of Sun-Tested Velva-Glo fluorescent
papers • cardboards • silk screen colors • bulletin colors
coated fabrics • water colors • qwik-spray colors

trade talk

ART DIRECTORS BIRMINGHAM: Paul

B. Wynett, now as-

sociated AD here with the Robert Luckie Agency. From Mead-Atlanta Paper Co. . . .

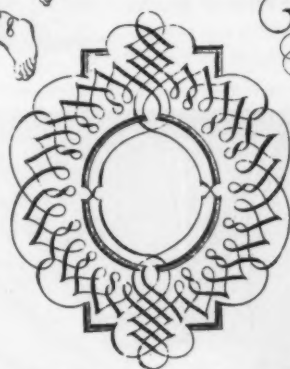
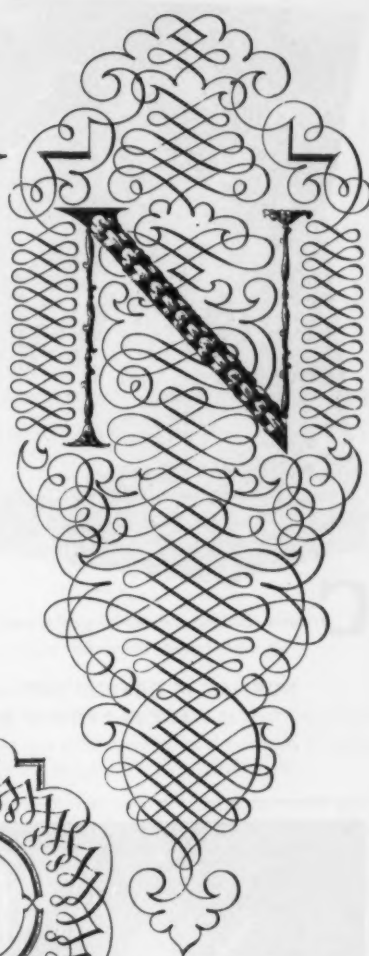
BOSTON: Paul Finl. from John C. Dowd, to assistant AD post with Kenyon & Eckhardt here . . . **CHICAGO: John Bryan Davis**, who had been art dept. supervisor for Kenyon & Eckhardt here, now senior AD at McCann-Erickson . . . **CLEVELAND: Richard Seigle**

and **Pat Clark**, who direct art dept at Do-beckmun Co., Div. Dow Chemical, racked up 10 top awards for consumer product packaging designs, presented by National Flexible Packaging Assn. . . . **HOLLYWOOD: James F. Benson** from Caples Co. in LA to Elsamann-Johns here . . . **KNOXVILLE: Robert S. Wright, Jr.**, from AD post with J. M. Mathes, New York, to creative director of Hogan, Rose & Co. . . . **LOS ANGELES: Murray Naidich** has been named a principal, in fact named president, of Ross/Reisman/Co. which changes name to Ross/Reisman/Naidich, Inc. . . . **Ralph A. Cernuda, Jr.**, now in local office of Erwin Wasey, Ruthrauff & Ryan, came from two years' association with N. W. Ayer & Son, Philly . . . **MIAMI: AD Jack Wood** and art staffers **Bob Velde**, **Bob Keating**, **John Small** and **Marvin Wax** of Grant Advertising proud of the nine awards won by agency at annual exhibit of AD Club of Greater Miami. Grant tallied more wins than any other agency . . . **MINNEAPOLIS: Eric N. Ericson**, new executive AD at Erwin Wasey, Ruthrauff & Ryan, was president of Art Directors Studio. **John Thornquest**, new AD at EWR&R, from Campbell-Mithun . . . At Kerker Peterson Hixon Hayes: **Clarence R. Zaccardi** named creative art consultant, and **Matthew S. Ruddy, Jr.**, named executive AD. Zaccardi fills a new agency post, moving up from administrator of art dept., the latter post now being filled by Ruddy . . . **NEWARK: Irving Warhaftig** from Paul Klemmer & Co. to Black, Little & Co. . . . **NEW YORK: Anthony Loscalzo** was elected a vp at McCarthy Co. . . . **Jack Tarleton**, from Eastman Kodak and post as director of advertising art, to Leo Burnett Co., as a vp and member of plans board . . . In Baldwin, L. L., **Mel Piperno** has opened his own creative advisory service, at 15 S. Grand Ave. He had been with Dobbs Advertising Agency . . . **Elliott Engler** from Emil Mogul to Lambert & Feasley . . . **Charles Borden** from Young & Rubicam to Doherty, Clifford, Steers & Shenfield . . . **Lawrence P. Higgins**, formerly with BBDO and J. M. Mathes, now at Emil Mogul . . . **Saul Grubstein** now exec. AD at Hicks & Greist, from AD post with Gore Smith Greenland . . . **Robert Cato** from Robert W. Orr Associates to Gore Smith Greenland . . . **Papert & Free**, advertising consultants,

is new firm (at 375 Park Ave.) organized by **William Free**, formerly AD at McCann-Erickson, and **Frederic Papert**, formerly a copy chief at Kenyon & Eckhardt. Mrs. Papert and Mrs. Free are also principals. **Marcelle Free** was formerly a group head at Lennen & Newell, and **Diane Papert** was a copy group head, Warwick & Legler . . . **Jerome Snyder**, AD of Sports Illustrated, and designer **Stanley Glaubach** arranged the recent **Herbert Lubalin** show at AIGA. More than 100 examples of the work of Lubalin, vp and executive AD of Sudler & Hennessey, were assembled. The show is now a traveling exhibit . . . New ADs at Ben Sackheim are **Sidney Leff**, formerly at Picard Advertising, and **Merle James**, from NBC . . . **Bob Kane**, formerly with Ogilvy, Benson & Mather, now with Victor A. Bennett Co. . . . **Leo Lobell**, who was AD for sales promotion at Comfy Mfg. Co., now sales promotion director at Harold J. Siesel Co. . . . **Dr. Beatrice Van Rosen**, now technical and creative director of professional div., Doherty, Clifford, Steers & Shenfield, was with William Douglas McAdams . . . **ST. LOUIS: Richard L. Raisler** from Herbert-Robinson, Inc. to D'Arcy . . . **SAN FRANCISCO: John B. Garmany**, who was AD of W.&J. Sloane, S. F., Los Altos and Sacramento dept. stores, succeeded **Barbara Gilbert** as acting advertising mgr. She resigned, moved to Santa Fe, N. M. . . . **Charles Hansen Associates**, named graphic consultant to Western Advertising, redesigning format, standing-feature heads, general graphic changes . . . **TRENTON: Richard A. Bato**, who was photographic and graphic arts officer (1st Lt.), at an Army electronic proving ground, has a BFA from Pratt, is now assistant AD with Kennedy-Ceglia . . .

ART & DESIGN DETROIT: William H. Armstrong

resigned as vp and director of design at Harley Earl, Inc. to open his own industrial design company at the Stevens building, Birmingham, Mich. . . . **Harvey Willens**, president of George Willens & Co. was re-elected president of the Advertising Typographers Association of America . . . **JERSEY CITY: Joseph Dixon**, who founded the Joseph Dixon Crucible Co. here 131 years ago, is currently the subject of exhibits, articles, social events. **New York Historical Society's American Daguerreotype Exhibit** includes many mid-19th century daguerreotypes and ambrotypes of Joseph Dixon and his wife Hannah. The **Bella C. Landauer Business and Professional Collection**, part of the New York Historical Society's exhibit, contains a group of Dixon Crucible stove polish ads, including a rare, illustrated multi-colored



For less than the cost of a single rental from an archive . . . the most remarkable collection of advertising calligraphy ever drawn . . .

Schwandner's CALLIGRAPHY (only \$10.00)—18th century classic, costing \$300 on up on rare book market now reprinted; treasury of material suggesting quality and antiquity . . .

Schwandner's "Calligraphy" (Calligraphia Latina), first published in Vienna in 1756, has long been a legendary book in the graphic arts. Generally recognized as the high point of Central European calligraphy, it has never before been reprinted, and is one of the rarest books of its era: copies bring from \$300 on up on the rare book market.

This is the first reprinting of this famous work—complete, unabridged, with all the marvellous examples of single-line drawing of the original edition. Do not confuse it with script books or lettering books: it contains only the very highest quality ornamental initials and flourishes, all drawn and engraved by the foremost calligrapher and etcher in 18th century Europe. This magnificent book contains the following material, all immediately useable for your commercial art:

- 12 complete alphabets of ornamental initials (more than 300 individual initials), up to 12" high! 3 alphabets of florid scripts, 5 alphabets of florid scripts overlaid with flourishes, 1 alphabet of shaded old-style letters, with superimposed script, 1 alphabet of large flamed letters, with superimposed dots, etc.
- 200 extremely elaborate flourishes, borders, and overdrops.
- 150 very ornate frames, cartouches, drawn with unequalled grace.*
- 75 calligraphic pictures, mostly drawn in a single line! A complete temple scene, stags, foliated lions, crowns, dodos, cocks, cherubs, ostriches, greyhounds, etc.

5,000 and more calligraphic designs that may be applied anywhere.

One of these remarkable ornamental letters used on a piece of direct mail, magazine advertising, point of purchase, or packaging art will attract

attention, and will set the mood you want. There is nothing better on the market for suggesting high quality, permanence, stability, antiquity, as well as for elegant beauty.

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Address

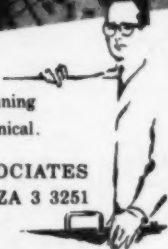
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Creative thinking and careful production planning on every layout, illustration and mechanical.

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so
soft

THEY FLOAT ACROSS
THE PAPER LIKE A CLOUD...

KOH-I-SOFT
matched colors **RAPID PASTELS**

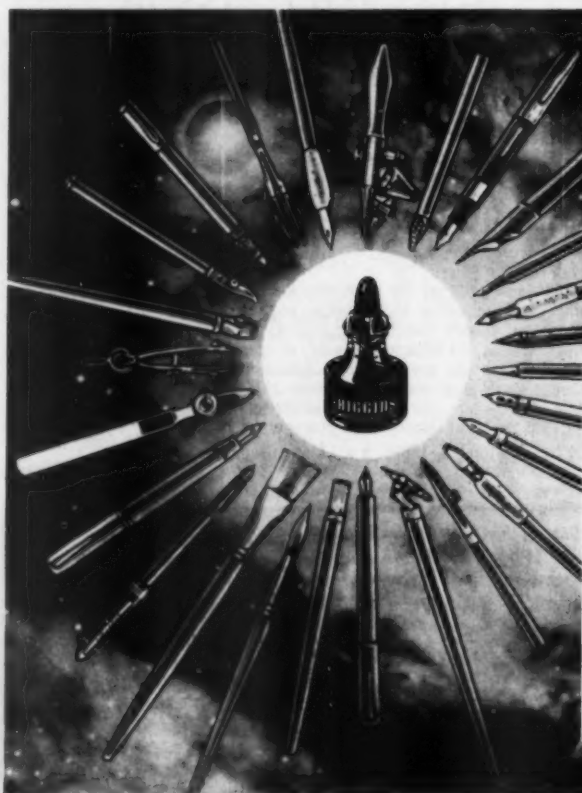


Quick roughs, layouts and comps for artists and draftsmen. Assortments of 12 and 24 pastel sticks and pencils in meticulously matched brilliant colors that blend perfectly. Each marked with number and name. Also in open stock.

Write for folder describing complete line.

KOH-I-NOOR

Bloombsbury, N.J.



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instruments
offers you
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performance

...when you use **HIGGINS** ink

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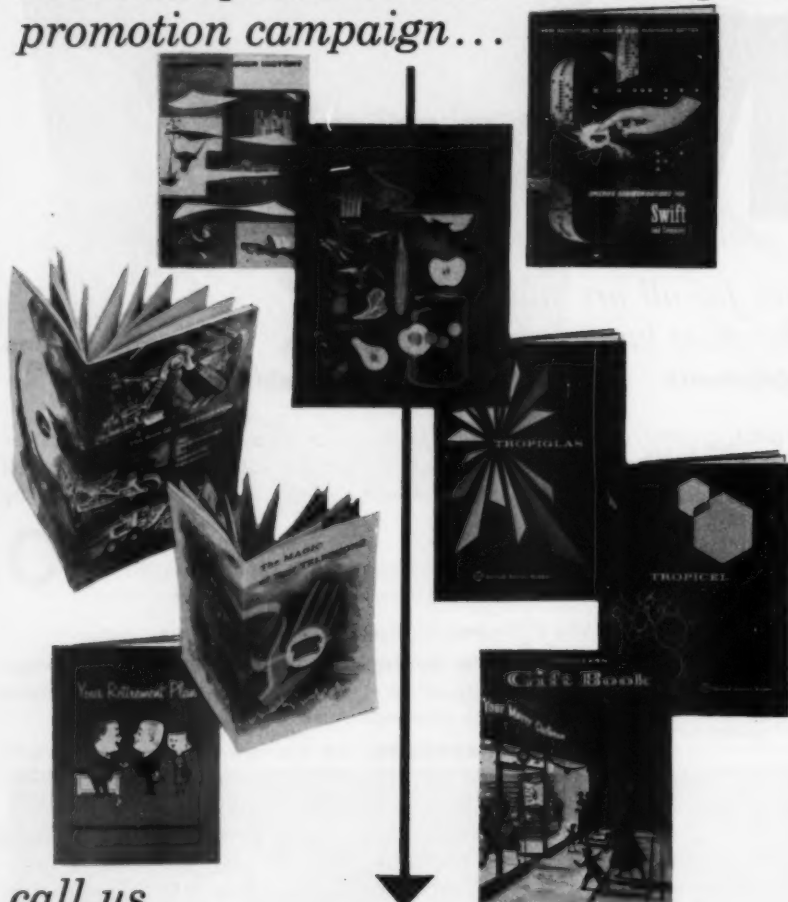
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NEW YORK, N. Y.



trade talk

lithographic reproduction, said to be the first such ad published in the United States . . . LOS ANGELES: **Chuck Estvan**, who was with Estvan, Aigler and Associates, now with **John Jozek** and **Lloyd Chase** at Art Dimension Studio . . . NEW YORK: **Advertising Promotion Associates & Lloyd**, and its production division, **Graphic Arts Center**, won a first award and a second award at the 1958 National Visual Presentation Association's Award Luncheon. Graphic Arts Center won first place for its Seventeen Sales Presentation, produced for Seventeen magazine. APA & Lloyd won second place with its Dan River Sales Presentation, produced for Dan River Mills . . . The old look won out over the new when R. J. Reynolds decided, after all, not to go ahead with a tentatively planned new design to replace its 45-year-old Camel cigaret package. After overwhelming but negative response to new package design tested for some three weeks in 25 markets, decision was made to retain the original. Ad campaign, by **William Esty Co.**, capitalized on public's loyalty to familiar Camel pack . . . **Joint Ethics Committee** presented a **Henry Koshler**-designed framed scroll to **A. Lincoln Lavine**, who is retiring as JEC counsel after guiding the committee since its inception in 1945. Ceremony was held at **Society of Illustrators** . . . Republic Mills Corp. of New York won the President's Plaque, top award at Third Annual Flexible Packaging Competition. Winner was a Mimi de France girdle package—it also won first prize in the soft goods wearing apparel division. The plaque is given for best retail design, best merchandising impact and best functional performance. Designer **Max Solts** and artist **Carol Blanchard** designed the award winner which is a 1½ mil side-wel polyethylene bag printed flexographically in six colors, and grommetted for pegs since the product is sold exclusively in drug and grocery chains. The garment is completely exposed, set on a gold foil laminated board inside the bag . . . **Herbert B. Livesey**, secretary of the National Association of Printing Ink Makers, has been re-elected president of the Graphic Arts Trade Association Executives . . . **Jane Purfield**, formerly with Hockaday Associates, has joined Hoyt Howard, Inc., where she is vp in charge of traffic and production . . . **Graphos Art Studio** now at 666A Sunrise Highway, West Babylon, Long Island . . . **Suren Ermoyan** and **Bill Schneider** contributing regularly to the new magazine of New York advertising, "Madison Avenue" . . . **Bob Atherton** pinch-hit the story for Suren in October when Suren went salmon fishing off New Brunswick. Book is nicely AD'd by **Leslie Segal** . . . Dixon & Parcels Associates, Inc., has been formed by **Russel S. Dixon** and **Roy Parcels**

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"I don't want

a good letterhead

... it costs

too much"

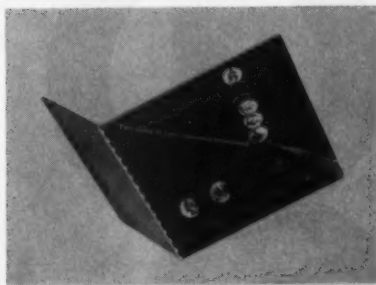


Whether it is openly stated—or remains a silent belief—exaggerated notions of cost prevent thousands of business executives from getting well designed letterheads.

The truth is—a good letterhead is not expensive. It costs less than mailing it . . . less than 4% of the total cost of writing it. The stenographic cost alone is more than ten times the cost of the letterhead.

So the next time you are persuading an executive that his letterhead is an important public relations tool . . . also prove to him that it is his lowest cost public relations tool.

And you can do this with the facts in the new book called, "Two sides to your business letterhead." The designer is Morton Goldsholl, the statistics are from American Business Magazine. There is no charge, and copies are available from your printer and from your paper distributor handling Neenah Fine Business Papers.



NP

NEENAH PAPER COMPANY

A DIVISION OF
KIMBERLY-CLARK CORPORATION
NEENAH, WISCONSIN

Better papers are made with cotton fibers

ECIDUJERP

spelled backwards is prejudice...

either way it doesn't make sense.

Support fair play for every American in housing, education, and employment

CAR CARD

Published by: Institute for American Democracy, 515 Madison Ave., New York, PL 1-1800

Printing: Security Printing Co., 304 East 45th St., New York, LE 2-0780

Plates: Shadlen Litho-Plate Co., 207 West 25th St., New York, AL 5-5885

Type, stats, photographic distortion: Boro Typographers, Inc., 37 East 21st St., New York, GR 5-7850

Production: Studio Roman, 132-45 Avery Ave., Flushing, FL 3-8133

Art Director: Russell Newton Roman

Art and copy: Sylwia Roman

g

NEW SPECIMEN BROCHURE AVAILABLE ON NEWS GOTHIC
WITH BOLD, FROM LEXICRAFT TYPOGRAPHERS CO. INC.
DEPT. 1424, 111 EIGHTH AVE., NEW YORK 11, N. Y.

CARTOONS



A Complete Service in Cartoons and Humor For Advertising

John J. Kennedy

Henry J. Schilling

Following is a partial list of cartoonists available through us:

Adams, Frank
Addams, Charles
Ajay, A.
Barlow, Perry
Basser, Gene
Berry, Mike
Boltonoff, Henry
Booth, George
Bri, G.

Gibson, Mary
Goldberg, Herb
Goldberg, Rube
Goldstein, Walter
Helle, Ray
Hoff, Syd
Hollreiser, Lenny
Holman, Bill
Hunt, Sean

Partch, Virgil
Pascal, Dave
Price, Garrett
Price, George
Rea, Gardner
Reynolds, Larry
Richter, Miacha
Ridgeway, Frank
Schulz (Peanuts)

Brown, Susan
Brown, Wm. F.
Caplan, Irwin
Cavalli, Dick
Darrow, Whitney
Day, Chon
Dean, Aboer
Decker, Richard
Dedini, Eldon
Devlin, Harry
Dr. Seuss
Dowling, Dan
Drucker, Bud
Duffy, Edmund
Dunn, Alan
Duquette, Steve
Emett, Rowland
Farris, Joseph

Inerlandi, Phil
Irvin, Rex
Johnson, Crockett
Keller, Reamer
Key, Ted
Kraus, Robert
Langdon, David
Lichty, George
Liivak, Harry
Marcus, Jerry
Martin, CEM
McKay, Dorothy
Mik (Ferdinand)
Mullin, Willard
Nofziger, Ed
Norkin, Sam
O'Brian, Bill
Owen, Frank

Sels, Irma
Shirvanian, V.
Smith, Ton
Soglow, Otto
Steig, Wm.
Stein, Ralph
Syverson, Henry
Taber, Scott
Taylor, Richard
Thompson, Ben
Tobey, Barney
Tobin, Don
Volk, Vic
Weber, Robert
White, David
Wiseman, Al
Wiseman, Bernie
Wolff, George

**UNDER THIS
NAME,
IT'S ALWAYS
THE SAME**

BAINBRIDGE

*since 1868... always perfect!
... famous for high quality.*



And that's not true of ALL names on boards.
When you see BAINBRIDGE #80 or BAINBRIDGE #172,
you can be sure you're getting the finest
in illustration boards!

So since your professional standing depends on the
BEST in every detail, it pays to be brand-conscious.
Specify BAINBRIDGE... Insist on BAINBRIDGE...
Accept only BAINBRIDGE. Then you're sure you're
getting America's leading illustration board.
Perfect in every detail.



**Illustration Boards Drawing Bristols
Mounting Boards Show Card Boards Mat Boards**

At all art supply stores—in most popular sizes

CHARLES T. BAINBRIDGE'S SONS, 12 Cumberland St., Brooklyn 5, N. Y.

**SAUL
BASS**

states, "We selected Lucygraf for our studio. It has a bright, sharp image and is fast operating. A valuable asset to our office."



NEW!!!

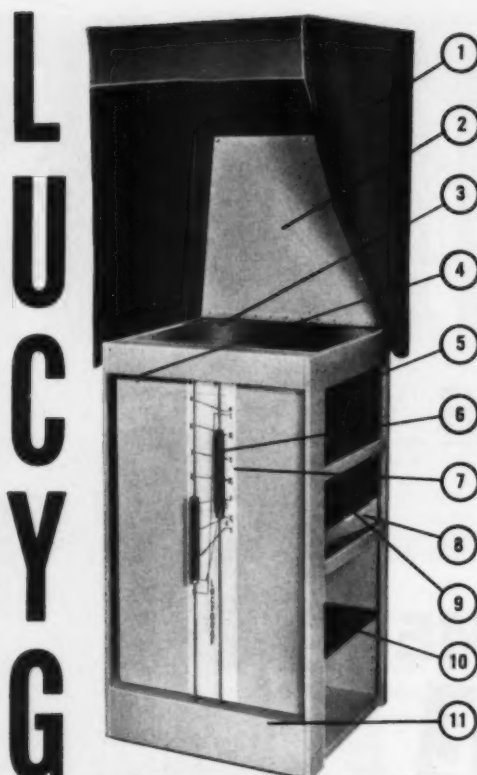
EXCLUSIVE QUALITY FEATURES

1. HOOD: Grey vinyl, removable.
2. LID: Fits flush, piano hinge.
3. FOCAL PLATE: 18" x 24".
4. LIGHT SWITCH: 110 AC
5. BELLOWS: Heavy duty rollaway.
6. CABLE CONTROLS: Of vinyl covered steel strand. Direct-drive focusing provides absolute tuning in a fraction of the time required by crank types.
7. CALIBRATED PANEL: Of white Formica indicates settings clearly and accurately.
8. LENS: Wollensak Raptar F4.5-32. Enlarges and reduces over 400%.
9. LIGHTS: Two 300 watt standard bulbs in swivel mounts provide brilliant image on tracing paper or two-ply Strathmore! (No hand shadow.)
10. COPY BOARD: 17" x 23" (Handles a full size newspaper page.)
11. CABINET: Rugged heavy ply construction beautifully finished in neutral beige.

DIMENSIONS: 42" stand up height to focal plate. Floor area approx. 26" x 24".

MONEY BACK GUARANTEE

This low price is only possible because you are buying direct... without a demonstration. However, if you are not completely satisfied with your Lucygraf, notify Lucygraf Mfg. Co. within ten days of receipt of your unit and full price will be promptly refunded upon return of unit, prepaid.



\$198⁰⁰*

COMPLETE WITH LENS AND HOOD... READY TO OPERATE

**Limited offer*

BUY DIRECT FROM LUCYGRAF!

Here is the luci that out-performs them all! We can confidently say, no other unit operates so easily and efficiently... gives a clearer, sharper image, or offers such big production capacity in so small a space. Utilizing a new design concept that is completely trouble-free, vinyl covered "direct-drive" steel cable controls and clear visual calibrations make possible instantaneous, no drift focus at every setting. Nothing loose or dangling to break or get out of adjustment. LUCYGRAF will provide convenience and accuracy in your work and save many hours. Now, every Illustrator, Designer and art production department can afford this fine luci at this direct-sell price.

HOW TO ORDER

FULL PAYMENT with order (\$198.00)...

Shipped prepaid (U.S.A. only)

PAYMENT PLAN... \$100.00 payment with order.

Balance in two equal monthly payments (60 days).

Send Bank Reference... Shipped F.O.B. Los Angeles

In California... Add 4% Sales Tax

LUCYGRAF Manufacturing Co., 1929 N. Hillhurst Ave., Los Angeles 27, California

trade talk

at 485 Fifth Ave. The two are former vps in charge of design at Jim Nash Associates. **George Woolley** and **Henry Fauteck**, both former Nash staffers, joined D&P as associates... **Marvin Netburn**, formerly advertising mgr. for Dictograph Products and an advertising brand mgr. for Bulova, is now advertising and sales promotion mgr. for Royer and Roger, in the New York home office... **Warshaw Collection of Business Americana** has moved offices to same building housing the collection, 126 W. 97 St. ... For the second time, a **Jay Harper** designed and produced ad for Chemico won highest rating in Chemical Week's latest reader-feedback survey... Formerly account exec at Grey, **Steven J. Parrot** is now project director at Jim Nash Associates... Transit Authority's new subway map, designed and edited by **George Salomon**, was subject of a recent Wallach's newspaper ad. Said the copy, designer Salomon "deserves a medal" (for the map)... "a model of legibility and easy reference"... **Grace Gilbert**, who has been a packaging specialist and manager of special projects for Revlon, now heads her own packaging consultation service at 1135 Pelham Parkway, New York 69... At Chait Studio, **Alexander Chait** and **AD Euclid Shook**, held reception to open recent Plantation Art exhibition by **Marshall Bouldin**... **American Watercolor Society** 92nd annual exhibition, March 19. The juried show will be at National Academy Galleries, April 2-19. \$1000 first prize, also others. Prospectus from **Cyril A. Lewis**, corresponding secretary, AWS, 175 Fifth Ave., New York 10... **Lili Blumenau**, designer of woven fabrics, created the design and wove the wool for the new Scottish Majesty (imported Scotch whiskey) trademark. Brooks Costume Co. did the embroidery. Campaign, and the layout followed by Miss Blumenau and Brooks, were art directed by **John Sanchez**, at Emil Moqul... **Newspaper Comics Council Information Bureau** has been established at 260 Madison Ave., with **Monroe B. Scharff** in charge... Jan. 13 is deadline for entries in **Ninth Lithographic Awards Competition & Exhibit**, sponsored by LNA. Details from Lithographers National Assn., 597 Fifth Ave., New York 17. The Awards Catalog will be designed by **Allan Selde**. Awards will be presented April 13 at the LNA 54th annual convention at the Greenbrier, White Sulphur Springs, -W. Va. Show is open to litho plants (LNA-affiliated or not) and also advertisers, agencies, designers, artists... **Gallery Fifteen**, at 59 W. 54 St., is new art center organized by 15 former women students of **Morris Kantor** at **Art Students League**. The 15 have a studio adjoining the gallery which opened with a group show-

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**White-
Richards**
Inc.
145 East 52nd St.
New York City
PLaza 8-1555

Illustration:

Jack Burton
Tina Cacciola
Eddie Chan
Bob Doares
Art Dormont
Fran Hines
Harvey Kidder
Herb McClure
John McDermott
Al Moore
Roland Rodegast
Tom Ruddy
Tom Shoemaker
Hervey G. Smith
George Wilson
John Vickery

Design:

Andrew Planding
John Vickery

Photography:

Ted Croner

Production:

Durant Pask
Tom Zaferes

Contact:

Tom Haynes
Andrew Planding
Bill White
Tom White

the finest
red sable water color brush
designed specifically for the
graphic and ad arts

delta's 'jewel'®

delta
brush mfg. corp.
120 south columbus ave.
mount vernon, n. y.

Eckstein Stone



TELEPHONE CI 5-6489-90

TULIO G. MARTIN STUDIO

58 WEST 57TH STREET

NEW YORK 19, N. Y.

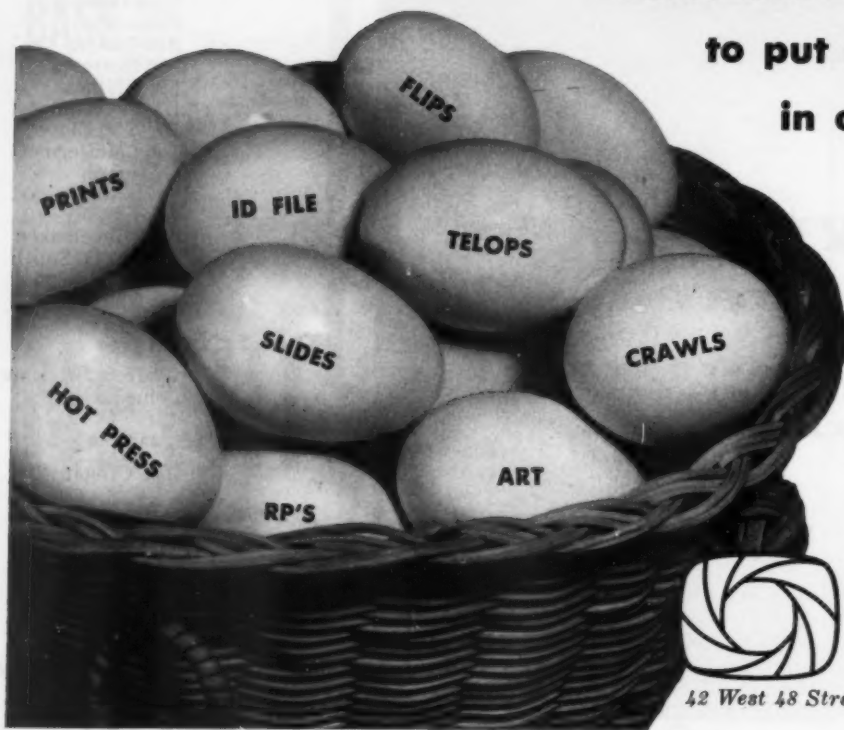
*transparency retouching
color correction
assembly*

Write for free copy: "Illustration, Retouching, Lettering with the Red Sable Water Color Brush."

Art Direction / The Magazine of Creative Advertising / January 1959

sometimes it's smart

to put all your eggs
in one basket!



Take National's complete photographic and art TV service, for example. Right on our own premises we're equipped to handle all your TV needs...to give you johnny-on-the-spot service...*the same day!*

Write for New Free Brochure



**NATIONAL
STUDIOS**

42 West 48 Street • New York 36 • JUdson 2-1926



Why argue? Everybody wins with SPEEDBALL. Five styles and 36 points . . . 4 Steel Brushes . . . give you the widest choice of lettering combinations or finished drawings with a flair. For professional work specify SPEEDBALL.



PENS

STEEL

BRUSHES

FLICKERS

TEXT
BOOK

INKS

"SPEEDBALL"

C. HOWARD HUNT Pen Co., Camden 1, N.J.

trade talk

theirs . . . **Morlex Overlay Film** for color separation of artwork is now available through E. H. & A. C. Friedrichs Co., 363 Lexington Ave. Morley Associates of Mt. Vernon reports their product entirely eliminates inking in, chemicals and special tools . . .

Sal Jon Bue, subject of a recent Upcoming Designer feature in Art Direction, left LA for New York, 48 E. 43 . . . Jan. 30 is deadline for poster competition conducted by AIGA for **Seventh Educational Graphic Arts Exposition**. Details from Poster Competition Committee, AIGA, 5 E. 40 St. First prize will be \$1000, second, \$750. Winning design will be used before and during the exposition, which will be in the Coliseum Sept. 6-12. Design will also be used reduced, as a stamp. **Robert Cato** is poster competition chairman . . .

PHILADELPHIA: Swiss designer **Rudolph C. Roth**, formerly with L. W. Frohlich and Lippincott & Margulies, now with Mel Richman Design Associates . . . Deadline for submissions to juried show for watercolorists between ages of 18 and 30, offered by **Philadelphia Art Alliance**: March 30-31. Deliver works framed and glazed to Art Alliance, 251 S. 18th St. For artists of Pennsylvania, New Jersey and Delaware, living or working within 50 miles of Philadelphia. Details from Art Alliance . . . At N. W. Ayer: **Mortimer Kohn**, started as sketch artist. Former student at Art Center School of Los Angeles, and before that, art dept. staffer of Joseph Katz Co., New York. **Charles E. Ax** left art dept. for copy . . .

ST. LOUIS: **Edward Miller**, production supervisor of D'Arcy, has been elected president of the Production Managers' Club of St. Louis, succeeding **Don Herman**, of Arthur R. Mogge . . . **SAN FRANCISCO:** **Ernest J. Hodges**, vp, Guild, Bascom & Bonfigli, named Outstanding Young Advertising Man of the Year, by the Association of Advertising Men & Women of New York. For his Ralston Purina campaign which upped client's sales by appealing to family as a unit—a reaction against premiums and children-only slanted promotion . . . **TOLEDO:** **James B. Lynn** resigned as director of advertising for the American-Lincoln Corp. to establish his own agency in Davis Building . . . **VANCOUVER:** **Hugh Watson Ltd.** now at 1131 Richards St., Vancouver 2, B. C. . .

PHOTOGRAPHY

Jerrold Schatzberg, Vogue photographer now repped by **Harvey Kahn**, (50 W. 53 St., JU 2-6890) who also reps **Bert Stern**, and a group of artists . . . **Ernie Button** and **Nat Feuerman** announce their appointment as exclusive reps for **Hans Van Ness Studio**. Button, former art buyer at various agencies, has just joined Feuerman, at 246 E. 46 St.,



All of the standard type faces, and many type faces not easily found, are offered by Progressive from one of the largest selections of type available anywhere. We're setting these faces 24 hours a day . . . frequently altering them via camera to ripple, bend, circle, slant . . . to achieve other unusual effects that designers dream up . . . and meeting wanted dates from

TYPORATIONEAL HARD-TO-FIND FACES SET AND PRINTED AROUND THE CLOCK

coast to coast and overseas for these typotional prints . . . as well as for acetates, repro proofs and negatives and positives.

Phone your nearest Progressive office to make a pick-up of your copy, layout and instructions . . . or send the material to Philadelphia . . . or write for more information about Progress-Hanson-Progressive.

PROGRESSIVE COMPOSITION COMPANY
9th & Sansom Streets, Phila. 7, Pa. WAlnut 2-2711

NEW YORK Murray Hill 2-1723	WILMINGTON Olympia 5-6047	BALTIMORE Saratoga 7-5302	WASHINGTON Executive 3-7444	RICHMOND Milton 7-2771
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PROMOTIONAL ART
STUDIOS SERVING THE EASTERN SEABOARD

NEW YORK Columbus 5-6460

Express 3-7554 **SCHENECTADY**

Midway 7-2740 **WINTER PARK, FLA.**

MAYSHARK and KEYES INC.

HEIL GENE HEIL HEIL GENE

photography

418 EAST 71 STREET • NEW YORK 21 • TRAFALGAR 9-4436



STUDIO ROMAN FL 3-8133
RVSSELL NEWTON ROMAN SYLVIA ROMAN

ektachrome retouching
DUPLICATES, ASSEMBLIES
mildred medina ←
9 EAST 48 STREET • MURRAY HILL 9-0270

Still Life product • food industrial
ILLUSTRATION
MIKE LOPERT
LE 2-2523

Clients
• Viceroy
• Schaefer
• U. S. Steel
• Scripto
• Decca
• Bulova

trade talk

New York . . . Make a note of **Corry's** address—his own studio—748 Lexington (at 59th) MU 8-4844 . . . Philadelphia AD club member, photographer **Bernie Cioff** recently completed 6600-mile trip around the midwest and south, -shooting all Ektacolor for promotional brochure for Rohm and Haas. Brochure features uses of Plexiglass in architecture. . . .

what's new

(continued from page 20)

NONABRASIVE ERASER: Kleer-Off Miracle Eraser is said by manufacturer to be the only 100 percent nonabrasive eraser for pencil, charcoal, etc., is good for erasing on photostats, coated papers, but is not for typewriter or ink erasures. Sole U. S. distributor is A. Langnickel, Inc. Brushes, 115 W. 31 St., New York 1. Comes in assorted colors, blue, green, red, and yellow.

EKTACOLOR FOR LONG EXPOSURES: Eastman Kodak's Ektacolor Film Type L is a color negative sheet film designed for long exposures from 1/5 to 60 seconds. Has speed and high resolution, may be used to produce color prints, color transparencies, or b/w prints. Exposure index is 16. Instruction sheets that come with the film has table of indexes for varying exposure time between 1/5 and 60 seconds. From Kodak dealers.

CODE NOTCH GUIDE FOR FILM: Code Notches for Kodak Sheet Films, F-3, is a guide which illustrates code notches used to identify Kodak b/w and color sheet films, enables user to positively identify any Kodak sheet films with which he may not be familiar, provides exposure indexes for Kodak sheet films using daylight, white-flame arc and tungsten light sources. Free from Sales Service Div., Eastman Kodak Co., Rochester, N. Y.

PRINTED PAPER SAMPLES: Beckett Sample Package 16 has not only samples ranging from postcards to full size annual report covers, but also includes design credits, printing details, business use. Samples show printing by letterpress, offset lithography, silk screen, in one, two, three and four colors. A list of Beckett papers describes them, suggests printing process suitable and end use. Available from Beckett distributors or Beckett Paper Co., Hamilton, O. •



President Huseman addresses Washington club, AIGA

Frank Huseman, president of the Art Directors

Club of Metropolitan Washington, addressing a joint dinner meeting of the club and the AIGA, gave his impressions of the Design for Commerce and 50 Best Ads of the Year show which was recently on display in the new George F. Muth auditorium. Willard Brown introduced Huseman to the audience. Officers of the Washington club include first vice president Tak Takakjian, second vice president Tom Huestis, secretary Phil Kromas and treasurer David Dickson. At another recent meeting of the club, Mrs. Jean Bourges Mayfield, AD and president, Bourges Color Corp., discussed the difficulties ADs and printers have in matching colors, and demonstrated the different Bourges color sheets developed to help solve these problems.

During the last illness of the late Brian Brown, art director of Changing Times, he was presented with a comic

copy of the magazine, specially prepared for him by editor Herb Brown, everyone on the magazine, and by members of the Washington club who helped with art, layout and type. For the first time, magazine included ads.

Cleveland's lecture program raises scholarship funds

A program of lectures by Cleveland ADs, which ends Jan. 6 at Cooper School of Art after 13 weeks, will continue at the Cleveland Institute of Art, to begin in February. Revenue from the educational work will be held in reserve for a scholarship competition, announced club president Mario M. DiSantis. Directed by John Spiri, Fuller & Smith & Ross AD, the following club members and their subjects are: Concepts, Robert E. Wilson, executive AD, F&S&R; Layout, AD John A. Spiri, F&S&R; Illustration, illustrator David Kutchko of Creative Art, Inc.; Studios, AD Mario DiSantis, Creative Art, Inc.; Typography, typographer Roy Rothstein, Type and Art, Inc.; Production, PM Jack Woodside, F&S&R; Illustrations and creative designs, illustrator/designer/consulting AD Clem Cykowski.

A regional NSAD—tentative plan

Part of a regionalization plan which will be presented at the next NSAD annual meeting suggests the grouping of clubs within five regions. The tentative plan puts into the Atlantic region, Montreal, Boston, New York, Philadelphia, Pittsburgh, Baltimore and Washington. The Southern region might encompass Richmond, Nashville, Memphis, Atlanta and Miami. The Lake region: Toronto,

Rochester, Milwaukee, Detroit, Chicago, Cleveland and Cincinnati. The Plains region: Minneapolis, Omaha, Denver, Kansas City, St. Louis, and Dallas-Fort Worth. The Pacific region: Seattle, Spokane, Portland, San Francisco and Los Angeles.

NSAD president James Sherman emphasizes that this plan is "being discussed rather than pursued," and cannot be made definite until it has been exposed to the NSAD representatives at the annual meeting. Clubs are to be kept informed of developments and will have the opportunity to approve a plan before definite decisions are taken. Sherman listed advantages of the regionalization plan: Requests for speakers would be more persuasive if emanating from five or six clubs within a given area, rather than from just one club. Regional meetings afford more opportunities for discussion of regional interest.



Miamians elect, present 6th annual awards

Orin "Jack" Frost, center, receives the gavel as newly elected president of

the Art Directors Club of Greater Miami. At left, outgoing president Sid Taffee. At right, Hal Freitag, program

(continued on page 47)

Fashion - One of our many talents



Larry **G**ordon **S**tudios

480 Lexington Ave., N.Y.C. YUkon 6-4141

Four Air Conditioned Studios



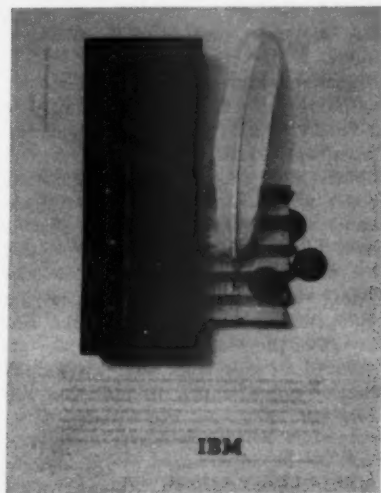
Story title page format adaptation

AD David H. Charney of Daniel & Charles adapted the typical title page of a story in a woman's magazine for New York Times Magazine full color page for client Heller Jersey. Ad ties in with various garment manufacturers—here it is matching blouses and skirts by Alice Stuart. Illustration, by Stan Klimley. Headline, caption and copy complete the story. Copy by Mary Harrison.

Harold A. Horman

Harold A. Horman, managing director of Prototype, 305 E. 45 St., and head art director of Photo-Lettering, Inc., 216 E. 45, died of a heart attack. He was 53. He and Ed Rondthaler established Photo-Lettering in 1936. Before that they had worked together as designers and manufacturers of the Rutherford Photo Lettering machine at the Rutherford Machine Co., Div. General Printing Ink Corp., Rutherford, N. J. Mr. Hor-

man had previously been an artist and letterer in Baltimore, having been graduated from the Cincinnati Museum School of Art. He designed many Photo-Lettering alphabets and some metal type alphabets including the Tudor Gothic used for headlines in Life magazine. A type design consultant in the United States and abroad, he was a charter member of the Type Directors Club of New York. He and Mr. Rondthaler invented the ProType machine and together they shared in several patents on it. Mr. Horman was also a co-inventor of the Rutherford Photolettering machine.



The math campaign —new IBM image

Mathematics Serving Man is a new campaign for IBM, twofold object of which is to (1) demonstrate the importance of mathematics in shaping the development of civilization, and (2) emphasize

IBM's role in that importance. Campaign is art directed by William H. Buckley, Benton & Bowles. Each ad deals with another milestone in the history of math, presenting it in modern, concise, easily understood image. Historical artifacts and specially constructed symbols were used to create a feeling of the period dealt with in each ad. This ad, designed and photographed by Roy Kuhlman, pictures the original calculator built by Blaise Pascal three centuries ago. The machine is in the collection of the Arts and Sciences Dept. of IBM. The coins are 17th century French. For complete story on IBM corporate image, see feature in this issue.

Design freedom produces unique children's books

The work of 205 illustrators, the design and direction of Ernst Reichl, the widest variety of art media and expression, all combined to produce a unique 10-book anthology in the children's field. The anthology, Through Golden Windows, is unique not only for the fresh, emotional, imaginative and widely differing types of illustrations included but for the grant of complete design freedom to designer Ernst Reichl and to the commissioned artists.

The only instructions Reichl received from the publisher E. M. Hale & Co., Eau Claire, Wis., were, "Give us the best books possible." Reichl was told that the entire graphic responsibility would be his and there would be no suggestions forthcoming from the publisher on what type of art to use, or which illustrators to commission, or what kind of production method should be employed or how covers or pages should be designed. The designer found

his commission a far cry from the usual publisher's instruction which commonly is a strict framework within which the designer must move as best he can.

Reichl exploited his opportunity by producing a series of books tied by certain design concepts, yet each book can stand alone as a highly individual piece. The 10-book series is meant to be sold as a set, or in two sets of five each, or as separate units. Five major subject areas have two books each, one for older children and one for younger. Thus there are five books for children of pre-school and primary age, and five books for intermediate grade readers. Reichl's design philosophy, influenced by the early Bauhaus (he was born and educated in Leipzig, a center of German publishing and printing) is evident in the series: Asymmetric balance. Freedom, movement, emotion. Let the illustration aid imagination, not imprison it.

Some pickup illustrations were used when available and where the stories and the art were so closely related historically that both story and art are thought of as one unit. But the list of illustrators grew to 205 (including pickup art) over the two-year period it took to produce the anthology's design and printing. Prior editorial work under editor-in-chief Jeanne Hale took three years.

Reichl gave utmost latitude to the artists he commissioned. The editors' criteria for okaying artwork were merely that the art carry out the editorial intent. How the art interpreted that intent was not the province of editor or publisher—this was the designer's look-out. And Reichl encouraged individuality, originality. Much of the art shows a loose, open look, the avoidance of cut-and-dry realistic rendering (though this does appear necessarily in a few cases in the science books, in the main the science books too continue the theme of imaginative, charming art to draw a child's emotional response).

The usual procedure followed by Reichl and his assistant Bette Fike was to send an artist the layout of the story he was to illustrate, with illustration area indicated. If an artist wished, however, he could redo the layout. Artists did not supply four-color separations, but if they wished they did supply their separations for two-color work. Nine different second colors were used. There are 1798 illustrations in the 10 books, with four-color pieces numbering 715, and 1083 two-color. Each 352-page book has about 180 illustrations—about 80 four-color and over 100 two-color. The variety of art mediums includes colored woodcuts, oils, pencils, temperas, pastels,

watercolors, inks—nearly anything which comes to mind. B/w photographs were also used.

The list of artists includes Boris Artzybasheff, Herbert Danska, Douglas Gorsline, Joseph Low, Gil Miret, Susan Perl, Ray Porter, Meg Wohlberg, Henry C. Pitz, Leonard Weisgard, Fritz Eichenberg, Ludwig Bemelmans, Jacob Landau, Ervine Metzl, and a host of others—well-known advertising artists and book illustrators and also new talent.

The books, containing over 600 stories and poems, were split-fountain printed by Polygraphic Company of America, Bennington, on offset 52x76 presses, a four-color Miehle, a two-color Harris and a single-color Miehle. Covers were offset printed by Wetzel Brothers, Milwaukee, on Bancroft's Arrestox White in four process colors. Title blocks were stamped in a special formula leaf of a color specifically made for each title and then varnished. Gold stamping on the front cover and spine is in genuine gold leaf. Reinforced library bindings are by Robert O. Law, Chicago. Text paper is Glatfelters Spring Grove White Antique Offset #60. Compositor was H. Wolff, New York.

Type faces are Times Roman for the body type, 14/15 Lino for younger children, 12/15 Lino for older. Story titles are in 24 or 36 pt. Times Mono—the larger size for stories, the smaller for poetry. Chapter heads are 36 pt. Mono. Authors' credits are in 14 pt. Lino, illustrators' in 12 pt. Illustrators are given notable credits—on the contents pages, the title pages, and in a special artists' index.

There is also a trade edition of the anthology, distributed by Lothrop, Lee & Shepard Co., Inc., by special arrangement with Hale. The Hale books are library and school editions. The trade books were bound by American Book-Stratford Press. Covers are of Bayside light blue impregnated cloth, supplied by Columbia Mills. Covers for the younger children's trade books are stamped with violet and black inks. The covers of the older children's books are stamped in rust color and black inks. Lettering is stamped in imitation roll gold leaf.

Transparency retouching demonstrations/discussions

Estelle Friedman Associates offers a series of informal demonstrations and discussions of transparency retouching. The meetings, to include cocktails, will be held at 5:30 in the Estelle Friedman Associates studios, 141 E. 44 St., and are open to interested groups. Bryan Hous-

ton staff members are to meet there Jan. 15. McCann-Erickson, Warwick & Legler, Kenyon & Eckhardt groups have participated. For arrangements, call MU 7-7195.



National Lithographer's new look

At far right, the new look for NL, the National Lithographer. The NL trademark is the key of a new redesign project for the magazine itself and all graphic material used by the publication. The redesign project, designed and executed by Eckstein-Stone, Inc., was undertaken in the magazine's 65th year of publication to emphasize visually the editorial policy which presents the industry news of the latest in technical achievements. Design points: maximum readability; continuity in text matter; distinction between editorial and advertising pages.



Stripes update broad wrap

At right foreground, the new wrapper for Arnold's Brick Oven white bread, which brings bold look to the package with three broad stripes—deep blue, light blue, and white—and a bolder, simpler logotype, a repeat stripe motif on end seals. Simplification of copy elements emphasizes only the words "thinly sliced", reduces

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number of letter styles used. A stylized brick oven design at far right will be used as a subsidiary brandmark on all brick oven products. The design will be used for all other Arnold packages, with tan and brown stripes for the whole wheat line, other colors for other lines. Product and brand lines are further distinguished by use of various images—the stylized brick oven for that line, a baking scene for Hearthstone products, a cartoon character for cookies. Arnold's trucks will also repeat the major themes. Complete redesign project by Lippincott & Margulies.

Small studio nearing extinction Donderi tells Artists Guild

"The trend is toward a more complete service . . . from the small operation of one or two artists providing one or two services, to the larger, more integrated organization, better equipped, prepared to offer creative solutions."

This was the keynote of Hector Donderi's talk to the Artists Guild. Mr. Donderi (Fenga & Donderi Inc.) is President of the National Association of Art Services, Inc.

Mr. Donderi explained NAAS aims: to secure prestige for service studios as established and essential organizations; to establish a Code of Ethics in the studio field; to work with the JEC; to exchange information (as on business trends, operating costs, operating methods).

Citing some of the business quirks of the year, Mr. Donderi noted such agency practices as switching from a busy ad to a simple, photographic treatment. Latter involves one lettering job, one mechanical assembly, switching of photos. Result, instead of 12 jobs—1.

Also noted was the evolution in the art service business toward coordinating of complete campaigns, an upsurge of photography, and a more creative approach.



Audio-visual coordination —an NBC promotion

A promotional brochure for Nightline, NBC Radio's evening program, was created not only for the ob-

vious reason but also as part of the network's "memory-vision campaign, to demonstrate how tightly coordinated the audio and visual phases of an advertising campaign can be. An aural presentation in preparation includes music that sounds like the art feels," reports Martin Samit, advertising coordinator. AD Walter Van Bellen did a booklet of seven inside double spreads, six of them matching left-hand page illustrations to the mood of headlines of copy on right hand pages. The seventh spread combined the previous design themes, with reminiscent art in each of the white letters of "sound," the final and double spread headline.

The sample spread here picks up in the inverted and colored letter "A" the concept in illustration on left. The booklet was photo offset by Benart Offset. Cover is 80-lb. Mohawk Superfine Cover. Text, 65-lb.



Mead Johnson
Símbolo de servicio en medicina

From 200 possibilities —the flame in a square

The Mead Johnson symbol, an abstract flame in square, was developed by Wentzel, Wainwright, Poister & Poore of Chicago, in collaboration with Mead Johnson Design, from some 200 possibilities. At Mead Johnson Design, Lloyd L. Duke is director, Charles A. Gnaegy is AD of Mead Johnson Domestic and Carlos Sierra-Franco is AD of Professional Services. Sierra-Franco designed the Mead Johnson Style Guide No. 1 which concerns use of the logotype. The flame will be used throughout Mead Johnson as new corporate image. The mark will be used singly, or in combination with signature. An example of this use is illustrated here.

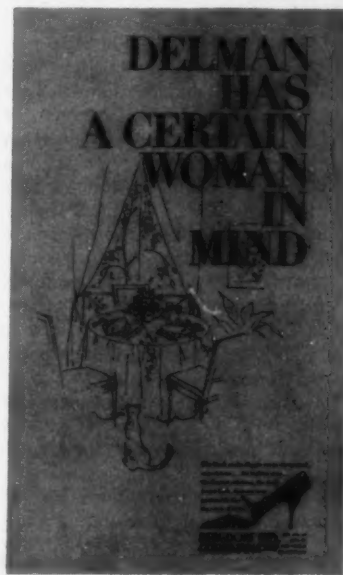
The corporate identity program, two years in the making, was undertaken when a study showed that the old mark, the word Mead on a blue bar, was not recognized when used without the name of the company. The new symbol had to convey the personality of the company to a large and varied audience—physicians, the hospital profession, drug trade, food trade, general public as consumers, stockholders, employees, pharmaceutical industry, local community, and suppliers. The abstract symbol was decided upon after various evaluations, because it was found that although the symbol was abstract it had meaning, leading to various interpretations of the company, service, individuality, quality,

integrity, progressiveness and warmth.

The mark can be easily recognized, is compatible with other elements of ads or other graphics, can be reduced or enlarged without losing readability. Harland Walker, Mel Shedivy, William Greer, members of Mead Johnson design, assisted in developing the corporate identity program.

Woolens and worsteds fashion bank established

Apparel in all types of woolens and worsteds is being made available to national advertisers in advance of selling seasons by Woolens and Worsteds of America, a nonprofit trade association. The fashion bank will include men's, women's and children's coats and suits, sportswear, separates and coordinates, knitwear, active sports clothing, millinery, accessories and novelty items. The garments will be loaned for ad photography of nonfashion consumer goods, automobiles, airlines, hotels, resorts, etc. Details from the association at 608 Fifth Ave., New York 20.



The background tells the story

Series of newspaper ads for Delman shoes repeats campaign design theme in headline, uses a different line background illustration by Ray Porter to fit a mood and a woman to the shoe. The actual woman is never shown, but she is indicated by the background, which in turn indicates possible use for shoe style shown. Layouts vary. This is vertical, another is horizontal, a third is square. Shoe art by Grambs Miller. Copy by Andree

Vilas. Series by Sochis Advertising & Promotion. Rubin Adler, president of Delman, supervises the campaign.



Screaming headline but design's the key

Are you aware the copy is composed of nothing but screaming headlines? And there's a big product picture too. This four-color roto newspaper ad has near five-inch letters for head, highlighted product package which is brilliant red trimmed in gold and white. All type in the ad is black. The color photo of newsboy is muted, not to distract from strength of package. The campaign ran in four-color roto, and ROP newspaper (two-color and b/w. Campaign theme, established two years ago, will now use simpler and more dramatic illustrations, fewer words. This new phase coincides with introduction of Nash's new can. Agency, Campbell Mithun. AD: George Rumsey. Photographer: William Helburn. Copywriter: Jerry Jerpbak. Creative supervisor Ken Oelschlager. Nick Coleman is Nash's account executive and Blake Cox is account supervisor.

Brian Brown

The art director of Kiplinger Washington (D.C.) Agency, Brian Brown died of cancer at the age of 47. A member of the Art Directors Club of Metropolitan Washington, he was an NSAD nominee in 1957. Mr. Brown has been director of Kiplinger's Changing Times since 1947, designing its first format and responsible for the magazine's several awards for typography and design. Born in North Waterford, Maine, 1911, he was a reporter on several papers between Maine and Washington from 1928-1934, began doing cartoons, courtroom sketches 1934-1943 for Washington papers. Easing out of reporting into commercial art, he free-lanced for printing

houses, trade associations and advertising agencies.

He was a first mate in the merchant marine service from 1943 to 1946, then reopened his Washington studio. After joining Kiplinger he very infrequently took on outside consulting jobs. His major interests were printing processes and use of type, and he was an authority on American clipper ships, possessing one of the world's most complete private libraries in the field.

Monogram, Gilchrist & Osler merge Detroit studios

The Detroit operation of Monogram Art Studios, in New York at 515 Madison, has merged with Gilchrist & Osler. The new Detroit operation will be known as GO-Monogram, and will be directed by Don Wallace, James Gilchrist and John Osler. The combined creative art services are available through either the New York office of Monogram or through GO-Monogram at 307 Curtis Building in Detroit.

TDC show judging takes place this month

Judging of entries in the Fifth Annual Awards Exhibition of the Type Directors Club will be held late in January, announced exhibition chairman Tobias Moss. The show will be held Saturday, April 18, at the Hotel Biltmore in conjunction with the TDC all-day forum, Typography-USA. The mailed combination poster-announcement-call was designed by Ray Komai. Entries, received by Eugene Pattberg, will be taken to the office of Bob Jones at RCA Victor where the judging will take place. Judges will be nearly all the forum panelists, leading American designers. Entry deadline is Jan. 15. Entry blanks and information available from Type Directors Club, P.O. Box 1607, Grand Central Station, New York 17. The awards booklet/catalog will be designed by Ariosto Nardozi. Jones will design the award certificate. Ed Rondthaler is chairman of the display committee. The show will be traveled following the exhibition.

Reservations for Typography-USA, including luncheon, are \$20 each. Checks or money orders should be made payable to Typography-USA and sent to Type Directors Club, P.O. Box 1607, Grand Central Station, New York 17.

Panchromatic masking films add dimensional stability

Kodak Pan Masking PB film provides extremely high dimensional stability because of a .005-inch polystyrene base

"virtually unaffected by changes in humidity," announces Eastman Kodak Co. The film, recommended for masking transparencies for three-color printing and for camera back masking of reflection color copy, is said to be most valuable where size retention is of primary importance. Size ranges from 8 by 10 to 20 by 24 inches. Price and availability information from Kodak dealers.



Did you say "ELNA" for '199? Yes, "ELNA"! What a Christmas gift! It's the new "ELNA" Zig-Zag that buttonholes, and sews on buttons, darts and mends, embroiders, and does all your regular sewing. And it comes in the famous ELNA carrying case that becomes your work-table surface! Even has the ELNA free-arm that makes it simple to darn socks, sew sleeves. And, it's only '199! That's right, a famous ELNA, by the maker of the world's first automatic sewing machines...for '199! Comes in cabinets, too. See It! You'll want it for Christmas.

Type and/or design AD Onofrio—two ideas

AD Onofrio Paccione of Grey designed two ads for Necchi-Elna sewing machines, each ad featuring a product picture but each in a comparatively different mood. For Necchi Supernova Ultra, a high design, modern, progressive feeling ("Enter 21st century sewing!" says the copy) emanates from the black 3-D Paccione-designed

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sculpture set against a warm orangey red background. The sculpture, suggesting a dressmaker's pattern and designed to symbolize the copy theme—21st century sewing—holds copy set in green, white and yellow, serves as a powerful background for high fashion model Sheila Finn and for beribboned product. Italic copy is green, Modern 20, Necchi is in white Standard letters, Supernova Ultra is in warm yellow Standard Extended. Sometimes the page ran with added column, b/w, which noted eight features of the machines in eight blocks of copy plus illustrations—and plus additional copy paragraphs at top and bottom of the eight blocks.

The Elna ad uses product picture as a headline statement enclosed in lettered (at Grey) quotes. Paccione had the problem of much copy, so featured it, setting it large (Franklin Gothic) and in colors, and interspersed with spot illustrations. Corry was photographer for both ads. He shot the Elna machine in b/w, Hersh-Mastro did a Flexichrome of it and also supplied the spot illustrations for copy. Paccione had copy set in orange, highlighting emphasized elements in black, green, blue. Spots are in blue, except for the final Elna Sewing Circle trademark, also orange. Final two and a-third lines are in Standard Light 10 pt., red. Copywriters for both ads were Mildred Barsky and Bobbie Bender.

Symbolism the theme of 4th communications conference

Art Directors Club of New York's Fourth Annual Communications Conference, to be held April 1 and 2 at the Waldorf-Astoria during the club's 38th Annual Exhibition of Advertising and Editorial Art, will have for its theme Symbolism in Visual Communications. Wililam L. Longyear, chairman of the department of advertising design, Pratt Institute, is conference chairman. Program director is Elwood Whitney, senior vice-president and director, Foote Cone & Belding. Whitney announced that some of the world's foremost authorities on symbolism will be speakers at the two-day session which includes morning, luncheon and afternoon meetings.

Defining the conference theme, Whitney stated, "In these crowded days of 'shorthand' living, a whole new system of communication is now evolving. Our everyday language is being compressed, abbreviated and constricted. We have sets of signs, symbols and images in government, in work projects, in business and industry, in medicine, law, chemistry, science and sports. This 'language' is international, surmounting all bor-

ders, sects, creeds, religions, nationalities. Within this century it may directly transcend space itself."

Registrations are \$50 each, including luncheons. Details from Conference Secretary, Art Directors Club of New York, 115 E. 40 St., New York 16.



(continued from page 41)

chairman of the Sixth Annual Awards banquet. Frost is with J. Walter Thompson Co. Other club officers are vice president Willis E. Bishop, of Bishop Advertising Art; secretary Susan Szuch, Harris & Co.; treasurer Donald Ball, J. Walter Thompson. Three new board members are Sam Willig, Arthur Ehrhardt, and Watson Holly.

The Sixth Annual Show was judged by designer Herb Meyers of Atlanta Paper Co.; Al Buell, Saturday Evening Post illustrator; and AD Andy Nelson of J. Walter Thompson.

Dallas-Ft. Worth show deadline, Feb. 19

Ed Bearden, president of the Dallas-Ft. Worth Art Directors' Club, announces that submissions to the Second Annual Southwest Exhibition of Advertising and Editorial Art must be in by Feb. 19. Entries are acceptable from Texas, Oklahoma, Louisiana, Arkansas, New Mexico and Arizona.

LA awards dinner Feb. 14

Presentation of awards in the Art Directors Club of Los Angeles' 14th Annual Western Exhibition of Advertising and Editorial Art will be made at an Awards dinner-dance Feb. 14 in the Pacific ballroom of the Statler Hotel. Reed Springer is awards dinner chairman. Douglas Kennedy is chairman of the exhibition committee, Frank Flis is assistant chairman. Duane Gordon is secretary of the committee. Robert Guidi is chairman of promotional design, and Milton Zolotow is chairman of the exhibition design.

chapter clips

Baltimore: Dr. Irving Taylor, assistant professor of psychology, Pratt Institute, and a writer for Art Direction magazine, was guest speaker at recent meeting. Harry W. Prichett, president of Harry

Prichett Associates, designer/producer of films, merchandising and promotional material, was a guest. And the traveling 37th New York exhibition stopped here for two weeks, at the Maryland Institute Gallery.

Boston: Getting More Power from Word and Picture was title of talk delivered at recent meeting by Garrett P. Orr, president of the Art Directors' Club of New York and eastern AD for Outdoor Advertising Inc.

Cleveland: Mario DiSantis, club president, presented the three-year Famous Artists Schools scholarship award to William Wilson for his cover in the Art in Cleveland design competition.

Montreal: In lieu of the club's Vocational Guidance Scheme for students, conducted by Bob Buckham and Stan Engel plus volunteers, Montreal members are adding their names to a speakers' list which will be mailed to school principals and groups such as Junior Chambers of Commerce for use at their discretion.

Nashville: Members of the club were deeply involved in Bible Observance Week here which featured an exhibit of biblical art and illustration. Hanging the exhibition were Herman F. Burns, Joe Ward, Bill Granstaff, Haskell Richardson. Charles Miller Jr. and Bruce Adams assisted in hand lettering the directives.

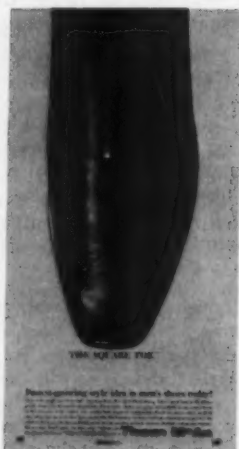
New York: Ninth Annual Members Exhibition (fine arts) will be held at the Lynn Kottler gallery, 3 E. 65 St., Jan. 19-31. A juried show, it will include awards in various categories. Herman Davis, creative director of Dowd Redfield & Johnstone, is chairman of the members' exhibition committee.

Rochester: Guest speakers at recent meetings included Leo Lionni, AD, Fortune magazine; Bob Pliskin, senior AD, McCann-Erickson, New York. Club's family Christmas party included an art exhibit by children of members, and the children's donation of toys to Rochester Benevolent Bureau.

Spokane: James Peck of Miller, Mackay, Hoeck and Hartung, Seattle, guest speaker at Fine Arts Dinner and Exhibit of the Spokane club, urged more individual expression in painting and other art forms, thought paintings on exhibit were good, but felt there could be more of a trend to make them larger and more dynamic. The \$50 award for a painting by Don Nepean of Contemporary Advertising and teacher at Spokane Art Center was presented by Judge Addison Meyers of Spokane Art Supply, donor.

WHAT'S NEW...WHAT'S BEST

Art Direction's critic panel watches direct mail, displays, packaging, newspaper ads, consumer and business magazine ads, posters, TV



'Does more than just attract attention'

"This ad does more than just attract attention—although I think this is one of the good points of the ad—there is more justification in this treatment than the obvious one of using a large, simple element to dominate the page. First of all, the merchandise itself is shown, and the business end of it at that, since the square toe of the shoe is the new style that is being promoted. Secondly, the shoe is large enough and close enough to the eye to compete with the coarse reproduction of the newspaper and still show very clearly the texture and character of the leather and the details of the workmanship. The copy is also good." AD: Ben Spiegel, Doyle Dane Bernbach. Photographer: Maurice Bauman. Copywriter: Dave Reider. Headline and body copy: Caslon No. 540. Logo: Handlettered version of Venus Bold Extended.



'Example from provocative campaign'

"Another striking example from a consistently imaginative and provocative campaign. A somewhat surrealistic idea. A shock kind of concept that in the wrong hands could easily appear vulgar, distasteful and grotesque—yet here it comes through as a pleasant sort of shock done to perfection." AD: William Taubin, Doyle Dane Bernbach. Photographer: Wingate Paine. Copywriter: Judy Protas. Headline in Modern No. 20. Body copy in Modern No. 8.



'Bold simplicity...cosmetic elegance'

"For foil folding box for Lady Shick electric shaver designer Francis Blod of

Design Associates achieved bold simplicity while still building into the package a cosmetic type of elegance. This design fares extremely well against competitive products in the departments and counters where it is for sale." Product name highlighted by single circle of white, the circle format inspired by shape of carrying case in interior of box. Light shade of blue plus touch of pink replaces original black background. Soft gold accents. Package produced by Lord Baltimore Press, letterpress printed.



'Witty silhouette symbolizes fashions'

"This vacuum-formed plastic figure is one of a long series on the slogan, 'Style Majors.' The stylish major in old-time uniform symbolizes obviously this theme, and stimulates the modern man's taste for using high tailoring. The figure is typical of the style of the talented New York artist Ida Pellai, skillfully integrated in the long-term advertising campaign by AD Sigmund F. Purwin. Height, 30 in. Colors, turquoise blue,

1) Karl Fink, industrial designer. 2) Georg Olden, director of graphic arts, CBS-TV. 3) Garrett Orr, associate AD, Outdoor Advertising, Inc.

4) George Krikorian, promotion AD, Look. 5) Peter Palazzo, advertising & visual director of Henri Bendel. 6) Art Kane, executive AD, Irving

Serwer, Advertising. 7) John Jamison, AD, J. M. Mathes, Inc. 8) Gabriel de Million-Csarnacki, designer, Container Corporation of America.



1)



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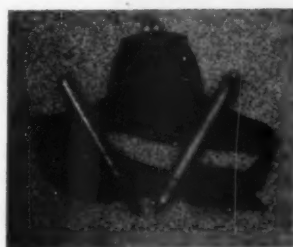


7)



8)

gold, beige, white, with accents of brilliant red. Used in display windows and interiors. Produced by W. L. Stensgaard & Associates for Shienheimer Corp., makers of Varsity Town Clothes."



'Live commercial artistically noticed'

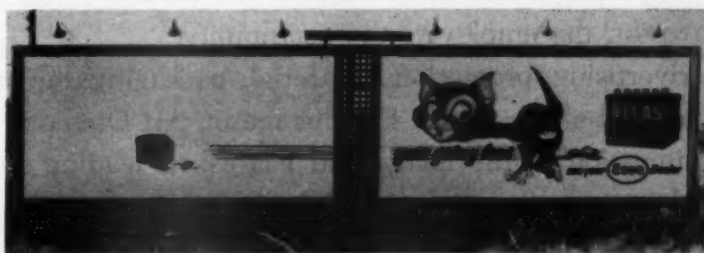
"Almost invariably the live or tape commercial is the low man on the three-headed totem pole (live film, animation, live) from the point of view of visual excitement. Therefore it is indeed a pleasure to present to our readers the first live commercial for 'What's new, what's best.' The styling of the commercial was fascinating and created an impression of luxurious precision. The pens were displayed in an overall abstract pattern, hanging in limbo at juxtaposed right angles to each other. This was such a welcome relief from the usual prosaic counter display with the customary pan shots of the product. Individual fashion accessory shots employed a handsomely styled flat collage treatment in fabric of gloves, purses, shoes, etc. in conjunction with coordinated pens." Sheaffer Pen commercial, seen on Little Women program. ADs: Larry Berger, Burt Mangel, BBDO. Lighting: Dean Nelson.



'Standout in business magazines'

"This advertisement for the Bank of New York was a standout in the business magazines. The illustration is a colorful and imaginative one, and the

headline and copy are surprisingly short but to the point. At first I was inclined to eliminate this choice on the basis of a spotty type job—a bad mixture of types with too much italics, but the more I looked at it the more sure I was that this was the exception to the rule. It is a good ad." One of a series, each using a color photo of an industry—this for the chemical industry. Each ad incorporates silver money in the photo. AD: Howard C. Imhoff, Jr., Doremus & Co. Photographer/designer: Robert Brandau. Account executive and copywriter: Marvin Holderness. Types: Century Expanded, Century Expanded Italics, Fortune Bold.



2 posters, 1 idea

Double outdoor poster panels were offered Esso Standard Oil in 10 New Jersey locations by O'Melia Outdoor Advertising Co. To take advantage of the double poster spread, the cheese-cat-mouse idea for Atlas Battery was suggested by copywriter Bruce Barton, McCann-Erickson, and Marilyn Silverstein, secretary of copy group head Wayne Stewart-Bullock. AD Wesley Hotchkiss had Bob Jones do the right-

hand panel art, the mouse streaking by cat—and toward product. Lettering by Dick Perkins. The left hand cheese and speed streaks art was hand painted onto panel from original sketch by Bob Alloyd. The fact that the eye must travel back and forth across the two posters, to seek solution of left hand panel—a stopper—and to get full humor and impact of the double feature, means greater attention span. This was a strong factor in judges' choice.

THE CORPORATE IMAGE

BUILDS TOMORROW'S PROFIT

This is the age of the image . . . the corporate image, the brand image, the consumer image, the demand image. And this is the age of visual communications. Graphic design is playing a major role in developing the desired image in the minds of the consumer, the investor, the employee, the community.

Advertising, promotional material, packaging, the product itself play major roles in the portrayal of the image. For this reason Art Direction is devoting this special section to a discussion of the image and has asked leading designers, management men and researchers to review today's emphasis on the image for our readers.

Leadoff piece by Colgate-Palmolive's Remus A. Harris defines the kinds of images, details their role in the marketing concept. Image showcase, a series of case histories of leading corporate image programs, shows how four companies are developing the graphic phase of their image program. The often central role of the trade mark in image building is explained by Eric H. A. Teran of Jim Nash Associates. How do you know what your image is, what it should be, when and how it should change, how it is measured, is explained by Joseph R. Goeke and Gerald J. Skibbins of Opinion Research Corporation and by Dr. Myron J. Helfgott, of Package Research Institute.



A company and its image

The term, "Corporate Image" is rapidly taking on the proportions of a fad as BRAINSTORMING did, with equally repulsive connotations. The problem appears to be that of attaching a label to a concern of management which is much too complex to attempt labeling. It seems, however, that "Madison Avenue" is prone toward labels and catch-phrases. So we see the term "Corporate Image" (forgive me) becoming phenomenally more popular. It is unfortunate that a meteoric rise to fame such as this, quite often diverts the participants, especially the reluctant ones, from the real meaning which in itself may be quite important.

There is some degree of reaction to our every action—positive or negative, favorable or unfavorable. Whether or not it is a correct, or desired, reaction is the question. This is as true in industry as it is of the individual. Reactions might also be called impressions and they eventually come together to form a total impression, or image.

How important are these impressions in business and how are they made? Importance of the impression can be of varying degrees, according to the use a company wishes to make of it. A number of companies place a high degree of emphasis on their impression—prestige, reputation—image, if you will. Others place considerably less, but they all agree that a good reputation or impression is essential. It is surprising that so many companies go along leaving this essential matter to chance when they can organize and control it.

Impressions of a corporation, or company, are made in many ways. First of all, prestige begins with the products produced, but it does not stop there. Many factors are involved in supporting, projecting and developing the prestige and total impression. The "Diamond In The Rough" is fighting a losing action in the battle of public opinion, employee and shareholder opinion for that matter, which is influenced and formed by the many aspects of daily activity. A company's facilities, advertising, salesmen, packaging, public relations and general conduct in the civic and industrial communities all contribute toward a total impression, and to the resulting prestige which the company may enjoy. On the other hand, there is the exception when only one or two aspects may bear the full burden of forming the total impression.

Involved in all of these activities is the matter of VISUAL EFFECT—VISUAL IMPRESSION, from a letterhead to the product itself. As to the importance of VISUAL IMPRESSION, one need only call upon their own experience—how many times are decisions made and opinions formed based solely upon VISUAL IMPRESSION? I am sure you will find it to be almost a daily occurrence. Consider the ever increasing "Self-service" form of merchandising which more and more places the decision to buy in the hands of the public. Package design alone has meant the difference between success and failure, no matter how good the product. Then again, before this point is reached an important opinion may have been formed by advertising or public relations. Companies have become alerted to the fact that the visual phase of their impression should not go unattended. Especially, recalling that there will be an impression whether it is intended or not. Thus comes the designer in industry to counsel and direct visual activities.

James K. Fogelman,
Graphic Director, CIBA

management looks at its own image

In continuing correspondence with the management of leading companies, CIBA's Jim Fogelman has built up a collection of management thinking on the image, what it is, what it means to the company. A few excerpts from this collection follow:

"Alcoa believes that its economic success as a business organization depends upon the attitudes held toward it by the various segments of the public with which it must deal in order to sustain its corporate life."

I. W. Wilson, Chairman of the Board

"First of all, a business cannot decide whether or not it wants identity. Any established business already has it. . . . Image building functions include such things as office forms, stationery, advertising, salespromotional materials, products and packaging, publication, architecture, and plant facilities. . . . These things are all being done anyway and the integrated corporate identity program is to pull these things all together to maintain a standard that gives you the best use of moneys that you are spending in these areas. . . ."

E. D. Schlutter,
Staff Assistant to the President
Ansul Chemical Co.

"Good design for a corporation today is an essential like good manners."

John M. Gates,
Director of Design,
Corning Glass Works

"The principle purpose behind the change in company identification by Pan American is to establish a definite strong image of the company in the public mind which will eliminate all confusion with other airlines."

R. W. Wigginton,
Public Relations Director

what kinds of images are there?

do they work?

what are they supposed to do?

how are images created?

how are they measured?



MARKETING *image*

"One method of delivery alone remains to us; which is simply this: we must lead men to the particulars themselves and their series and order; while men on their side must force themselves for a while to lay their notions by and begin to familiarize themselves with facts."—Francis Bacon

Because markets are minds, and the human mind functions by transferring reality into images and images back into reality—it is evident that imagery and symbolism are the keys that unlock the doors separating the minds of consumers from the idea—and action—of purchasing our brand or service.

There has been much discussion of the image idea in advertising and marketing circles. Much of this discussion has been relevant and helpful and has resulted in constructive action. Some has been irrelevant and confused.

When we eliminate all the frills, there are eight marketing images.

Now, we say "marketing images"—but what we really mean is "the consumer images of the elements with which marketing is concerned."

We must constantly remind ourselves that these images actually exist as images of reality in the minds of consumers.

the eight marketing images

1. The Corporate Image
2. The Institutional Image
3. The Product Image
4. The Brand Image
5. The Brand-Line Image
6. The Diffused Image
7. The Customer Image
8. The Consumer Demand Image

I
The corporate image is undoubtedly the most complex of all the marketing images.

A corporate image is the image of an individual corporation, such as General Motors or General Foods, created in the minds of consumers by total corporate advertising and public relations as well as by the company's individual brand advertising, packaging, values and the consumer's actual knowledge of and/or experience with the company, its brands or services.

Many corporations actually have extremely limited public images. Others have such sharply focused corporate images that they play a direct and effective role in marketing company brands. This is certainly true of the corporate images of Kellogg and National Biscuit Company, as well as of Campbell Soup Company and Ford Motor Company.

Still other corporate images are so complex and diffused that prominent use of the corporate name in marketing company brands might hinder the brands.

II
The institutional image is almost, but not quite, as complex as a corporate image. But here the brand factor is eliminated.

An institutional image is the composite impression of a service organization or institution created in the minds of consumers by total organization advertising and public relations and known purpose of and/or experience with the organization or its services.

For example, The First National City Bank has its own individual institutional image in the minds of consumers. It

differs in kind from the institutional image that Bellevue Hospital, for instance, has established. Also the individual institutional images of the Army and Navy differ in kind from that of the New York Stock Exchange or the Metropolitan Life Insurance Company.

As indicated previously, both corporate and institutional images are extremely complex. Being the images of individual companies and institutions, they often merge with the image of big business as a whole, or with small business, or with important brands, or with America, God, Love, Mother, Dad or Wall Street.

A corporation or company should know, through consumer research, what its image is in the minds of consumers—because in many cases a corporate image can vitally affect brand marketing areas.

III
A product image is the composite impression of a given product category created in the minds of consumers by total product-category advertising, packaging, value and known purpose of and/or experience with product use.

The product category of shortening, for example, has a product image. This is usually the image of a round can containing a pure vegetable product, with a dainty swirl on top, that is good for baking cakes, pies and biscuits, for frying chicken and other cooking.

Any given product category has a product image, and product images are directly related to brand images.

IV
A brand image is the composite impression of an individual brand created in

by Remus A. Harris



Remus A. Harris has made the ad world take a long, hard look at its philosophy and strategy of creative marketing. His concept of the demand image, introduced in the trade press and reviewed in detail at the Creativity Conference sponsored by the Art Directors Club of New York, has made many a marketing planner rethink his objectives and methods of attaining them.

Here, in a special report for the readers of *Art Direction*, Mr. Harris not only reviews his analysis of the different kinds of images but introduces the concept of

the customer image. Mr. Harris offers the visual communications creative men a clear and detailed picture of the way marketing management sees the problem of image and identity programs.

New Products Manager of the Toilet Articles Division, Colgate - Palmolive Company, his background includes sales, advertising and editorial positions with Piggly Wiggly, Progressive Grocer, The Biow Company, Inc., Anderson, Clayton & Co., Foods Division, and Paris & Peart where he worked on the A&P account.

the minds of consumers by the brand's advertising, packaging, value, brand name and product.

The brand image of each individual brand is a distinct and separate image within a product category.

For example, Crisco has one brand image in the shortening product category. Fluffo has another—entirely distinct and different. Spry, too, has its own unique brand image.

Any given brand has a brand image in the minds of consumers. Its image, however, in the minds of its customers may be entirely different from its image in the minds of non-customer consumers who use other brands in the same product category.

To illustrate this, let's take the salad and cooking oil category.

Wesson Oil has a sharply focused brand image with strong demand. Mazola Oil has a sharply focused brand image with strong demand in many areas, but an entirely different image with much less demand in other areas.

Kraft Oil has an entirely different kind of brand image, related to its association with the Kraft brand line image, and the Kraft Food's corporate image. The brand image of Kraft Oil, because of its brand line associations, is a somewhat diffused image.

The brand image of Dexola Oil, the A & P brand, is of still another type—related directly to *Dexo* Shortening, as well as to other A & P brands and A & P's own corporate image.

As we have recognized in the Kraft Oil brand image example, a brand image can be directly related to a brand-line image.

V

A brand-line image is the composite impression of an individual brand-line created in the minds of consumers by total brand-line advertising, packaging, values, brand-line name and products.

There are three general types of brand-line images (a) the type established by a brand line of related products such as Campbell Soups, (b) the type established by a brand line of unrelated products in a general product classification, such as the Palmolive line of men's toilet articles and Palmolive Soap, and (c) the type established by a brand line of unrelated products in unrelated classifications, such as the Kraft brand-line image.

When the same brand name is used for numerous products in varied and unrelated categories the brand name in and of itself begins to develop diffused meanings.

This can create what I have termed a "diffused image."

VI

A diffused image is the distorted impression of a corporation, product category, brand, or brand line created in the minds of consumers by confused advertising, packaging, values, brand names and/or products.

As an example, when you hear the name Borden's, you probably see an image of Elsie the Cow and her family, or of a family of dairy products.

When you hear the brand name "Maxwell House," you most likely see an image of coffee.

Borden's doesn't relate to coffee with the same force as Maxwell House. Yet

there is a Borden's Coffee on the market with broad distribution.

In my judgment, Borden's Coffee has a diffused image caused by the association of the Borden name with other, unrelated products and with Elsie the Cow.

There are many diffused images in numerous product categories, and most of them are caused by the misuse of brand names or brand-line names.

For example, one prominent advertiser introduced a brand of liquid shortening called Whirl. Is it any wonder that some housewives poured this liquid shortening into their automatic clothes washers? As indicated above, the Borden brand name being so closely associated with dairy products may cause this brand name to lose effectiveness when applied to coffee.

Diffused images are caused by various factors. For example, changing a brand's advertising theme too often, changing a brand's media pattern too often, extending a brand name over too many products, extending a brand name into a brand line of completely unrelated products.

In fact, creating diffused images seems to be an unhappy habit in many business organizations. That is why it is only intelligent for a company to know exactly what (a) its corporate image is, (b) the product images of the product categories in which it competes are, (c) the brand images of its own company brands are, and, (d) the brand line images of its own company brand lines are, as well as what the same images of its competitors happen to be.

Fortunately, several of the leading research firms have come up with expert

tools for measuring the marketing images. It is eye-opening to see the results of some of this work.

Of course, the marketing images discussed up to this point are all more or less familiar.

There is another marketing image that has been given some consideration and that actually has been measured in several product categories. This is "the customer image."

VII

A customer image is the composite impression of the type of customer who would purchase a product category, brand or brand line—created in the minds of consumers by advertising, packaging, values, brand names and products, and the types of customers seen or imagined as buying the particular type of product.

For example, the customer image created in the minds of consumers by one leading shortening is that of a fairly well to do middle-aged housewife who is extremely particular about her cooking habits and wants to be sure that the foods she bakes and fries are carefully prepared.

On the other hand, the customer image created in the minds of consumers by another leading brand of shortening is that of a young, frivolous housewife who is just married and who does not particularly care about her cooking habits.

The customer image for any given product category, brand or brand line, can be accurately profiled through research. Such profiles can be of intrinsic value in planning advertising, packaging and pricing strategies, and in defining product characteristics.

As pointed out before, these marketing images are the images of reality in the minds of consumers: reality that can be measured, categorized, and used as a marketing weapon.

However, the image that creative marketing seeks to establish for a brand or a brand line (even for corporations and service organizations) is a sharper, more deeply etched image.

VIII

It is an image that once created in the minds of consumers will set off the psychological trigger-action of a purchase and impel consumers to become customers.

This is the *Consumer Demand Image*.

The concept of the *Demand Image* was first presented in an article I wrote for *Printers' Ink* in January, 1958. It later received wide circulation in many publications.

This concept came as the end result of a search for a determinant idea in marketing—the one idea that would sharply focus all the related activities of marketing.

This idea, or concept, isolated and defined, should be helpful in planning new products, re-evaluating established products, re-establishing declining brands, selecting brand names, planning and executing packaging, pricing, advertising, promotion, publicity, selling to the trade, and merchandising. It would be of dependable value in truly integrating all the consumer functions of marketing.

Summed up, this determinant idea would be the vital force for successful marketing.

My thinking ran along these lines: The real goal of marketing is to achieve the strongest possible consumer demand and fulfill it, efficiently (profitably). To do this, a brand needs more than a *brand image*. It must achieve a *Consumer Demand Image*.

What is a Demand Image?

Demand implies action. The action it implies is *compelled purchase*.

A Consumer Demand Image is the composite impression of an individual brand's superiority in fulfilling consummate needs and desires, known and expressed as well as unarticulated, created in the minds of consumers by advertising, packaging, value and product with sufficient force to compel initial and continuing purchase of the brand.

The definition of the *Demand Image* given here for a brand can also be applied to a brand line, to a service organization, or to an institution.

In the context of this definition:

Advertising includes promotion, publicity, word-of-mouth.

Packaging includes the package, label, design, and also design of product where no package is involved, as in automobiles, fashions or jewelry, for example.

Value is the price of the product in relation to its advertising, its packaging, the product performance and appearance, and the comparison of these to competition.

Product includes the brand name, appearance in the package and in use, performance in use and in end result. The *Demand Image* must come out of the product itself and be communicated in the minds of consumers by:

Advertising
Brand Name
Packaging
Value
Product

Product (appearance, performance, end result)

Therefore, the *Demand Image* involves the entire purchase proposition: product, brand name, price, packaging, merchandising, promotion, publicity and advertising. For it is the *Demand Image* created in the minds of consumers by the totality of these forces that sets off the psychological trigger-action of a purchase and impels the consumer to become a customer.

However, the product, in its appearance, performance in use, and in end results, are basic to the creation of a *Demand Image*: for after advertising, packaging, and pricing have made a brand "worth-a-trial" it is the product that "makes the customer." No haphazard, "hit-or-miss" product can be advertised or merchandized into a *Demand Image* brand. These facts once again point up the essential necessity to determine the wants and needs of consumers, through consumer and market research, in order to create products that will fulfill their desires. While it is true that many products in the past have been created through guess, intuition, hunch and judgment—today's highly competitive markets require a more careful, thorough marketing approach.

To be a true *Demand Image*, the image of the brand's superiority in the mind of the customer must make that customer feel she would be accepting something less than the best if she purchased another brand.

Of course, every brand's brand image partly meshes with what its *Demand Image* should be, unless it is an abject failure.

When a brand's brand image meshes perfectly with what its *Demand Image* should be—it is more than a brand image. It is a true *Demand Image*.

But why is the *Consumer Demand Image* the determinant idea for successful marketing?

IX

It is the consumer process of purchase—the way that people buy—that makes the communication of the *Demand Image* the vital force for successful marketing.

Remember, there is no one at all between the manufacturer of a mass market brand and the consumer who stops with self-service habits and attitudes. This sophisticated consumer is reachable only by advertising, publicity, promotion and our brand's package at point of purchase.

Forty-two years ago on September 16, 1916 in Memphis, Tennessee, Clarence Saunders founded his first Piggly Wiggly

grocery store on the rock of self-service. The success of Piggly Wiggly and of self-service principles was instantaneous and spectacular. It was evident, then, that self-service would one day sweep the nation. *That day has come.* However, the basic principles of self-service, as they were formulated in 1916, have never changed. What are those principles?

First: that women like to buy and do not like to be sold.

Second: that women like to help themselves, shopping quickly or leisurely, as time and moods dictate.

Third: that when women help themselves, their purchases are usually larger than anticipated, particularly when merchandise is scientifically arranged with related items side by side insofar as possible.

Fourth: that every woman likes to see the price of each item, clearly and plainly identified, before she buys.

Fifth: that women like to buy known, familiar brands.

Today, self-service shopping habits have become an integral part of the American way of life. Consumers are exercising self-service habits and attitudes even when they shop for major appliances and automobiles. This means, whether we like it or not, that *the American consumer is not being sold — the American consumer is purchasing.*

Let's go through the consumers process of purchase imposed by self-service itself, and by the consumer habits and attitudes developed as a result of shopping this way:

1. The consumer sees or hears the advertising for a brand.
2. The consumer sees the brand package on shelf or on display.
3. The consumer sees the price of the brand.
4. The consumer purchases the brand.
5. The consumer tries the brand.
6. The consumer becomes a customer.

But let's go deeper into this process of purchase. What really happens at each stage?

X

In the first stage, the consumer sees or hears the advertising for a brand. (Or reads about it in publicity, or hears about it through word of mouth.) At this stage a mental image of the brand begins formation. So we can say:

The advertising is the brand to the consumer, at this stage, until she sees the brand package at point of purchase. In other words, advertising communicates the image of the brand's reality.

This fact gives us a rule for the measurement of the effectiveness or ineffectiveness of advertising.

Advertising is effective, or ineffective in direct ratio to its ability to communicate the image of a brand's reality and enhance its superiority in fulfilling the consummate needs and desires of the consumer, known and expressed as well as unarticulated, *with sufficient force to compel purchase.*

We note here that advertising must both (a) *communicate the image of the brand's reality* and (b) *enhance the brand's superiority in fulfilling the needs and desires of consumers for this type of product—with sufficient force to compel purchase.*

This demonstrates that the advertising (and the Demand Image) for a brand must come directly out of that brand's own characteristics.

It indicates the tremendous responsibility resting up on the art director to use the proper kinds of illustrative techniques and layouts—to communicate the vision of the brand's reality, *to make the brand and its inherent product characteristics come alive for the consumer.*

It demonstrates the copy writer's responsibility to symbolize the brand and its product characteristics in words that will help the pictures convey the brand's reality and its superiority in fulfilling consumer needs and desires.

It pinpoints the need for emotional appeals that will *enhance* the brand's performance and quality characteristics.

XI

At the second stage, the consumer sees the brand package on shelf or on display (we hope).

Many efficient and accurate research studies indicate conclusively that consumers spend very little time in making shopping decisions. Such decisions are made in seconds, not minutes.

The package is the brand to the consumer at the point of purchase until she is induced to purchase and try what is contained in the package. And this fact now gives us a rule for the measurement of the effectiveness or ineffectiveness of the package:

The package is effective or ineffective in direct ratio to its ability to enhance the brand's superiority in fulfilling the consummate needs and desires of the consumer, known and expressed as well as unarticulated, through its physical properties, color, imagery and design with sufficient force to compel purchase.

In the third stage of the process of purchase, the consumer sees the price of

the brand. Until the first purchase, the price is a *symbol of value* to the consumer in direct relationship to the brand's advertising and packaging and in *comparison to all competition.*

The price is an effective or ineffective symbol of value in direct ratio to its ability to communicate a *positive value* in comparison to all competition and in relation to the brand's superiority in fulfilling the consummate needs and desires of the consumer, known and expressed as well as unarticulated, *with sufficient force to compel purchase.*

XII

At the fourth stage in the consumer process of purchase, the consumer purchases the brand. At this stage, the brand has become an appealing advertising and packaging image and the price has been judged a positive value in relation to the advertising, packaging and value symbol (price) in direct comparison to all competition. The brand is *"worth a trial."*

XIII

At the fifth stage, the consumer tries the product. At the time of trial, the brand as an image becomes the product as a reality for the first time. As the brand is tried, the combined impression made by the advertising, packaging and value symbol are *transferred to the product itself and influence the consumer's judgment of its appearance, use and performance.*

XIV

At the last stage, the consumer becomes a customer—or she does not. She only becomes a customer when the total entity of the brand—the product, value, package and advertising—satisfies her needs and wants, known and expressed as well as unarticulated, *better in some way than they are being or can be satisfied by competition.*

The six stages in this process-of-purchase are also the six stages whereby the consumer transfers imagery into reality. It clearly indicates that, under the conditions imposed by self-service shopping habits and attitudes, a brand must be equipped to develop a positive psychological relationship that will make consumers want to buy for the first time and keep coming back for more — without switching brands.

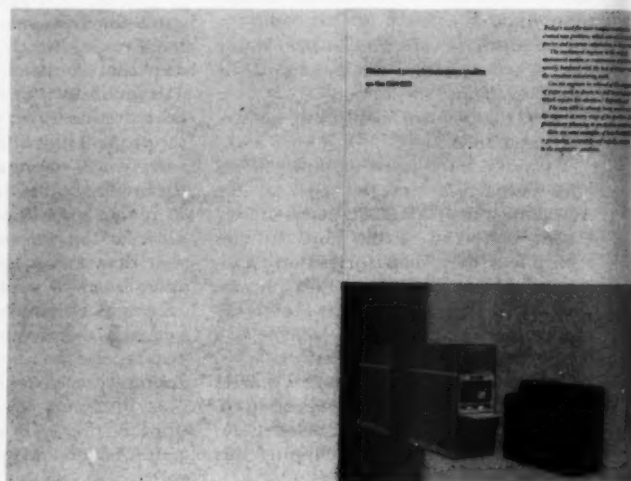
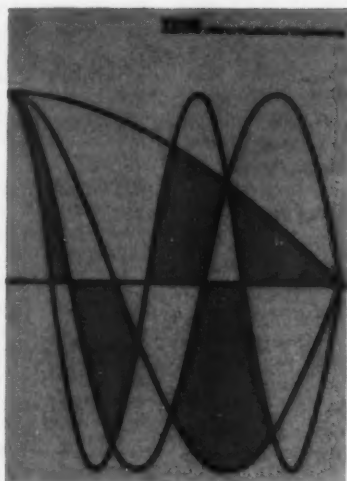
These factors make the Consumer Demand Image—and its full realization in advertising, packaging, value, brand name and product—not only the determinant idea that focuses all of the consumer aspects for marketing, but, indeed, the vital force for marketing success. ●

© 1958 by R. A. Harris

image showcase ...

1

IBM



1)

*the IBM corporate design program,
its reasons and objectives*



2)



3)

- 1) Promotional brochure, staff designed.
- 2) Folder for research reports. Staff designed.
- 3) One of a group of packages for Data Processing supply items. Designed by Paul Rand.

The IBM Corporate Design Program was initiated some three years ago at the request of T. J. Watson, Jr., president of IBM, to modernize and coordinate all visual aspects of the company. It seemed logical and appropriate to reflect IBM and its equipment as they are known throughout the world—advanced, modern, functional—in the company's architecture, graphics, and in the appearance of its products. Also, it became apparent almost from the beginning of the program's operation that tremendous economies could be effected by tightening design control, designing with consideration for production techniques, and by coordinating internal and external design activities to prevent duplication of effort.

Under the consultant direction of Eliot Noyes, industrial designer and architect who was called on to initiate and direct the program, a unique design philosophy resulted. Mr. Noyes and the designers he called in for assistance recognized that the establishment of a corporate image in its generally known form, that is, a specific symbol, trademark, or style pattern, would be inconsistent with the company's varied interests and with its continual progress and growth. The approach whereby an image as well as continuity are maintained by expressing design in its highest form was deemed far more suitable for reflecting IBM. The unity, therefore, became the unity of quality rather than the unity of sameness. This allows the company's visual expression to progress and grow as a living form in much the same way that the company itself grows and progresses.

IBM products feature maximum quality and service and minimum obsolescence. The designers seek to express the function or meaning of the products and to reflect, through careful attention to the smallest details, the precision and imaginative engineering, and the thinking which make IBM products possible.



4)

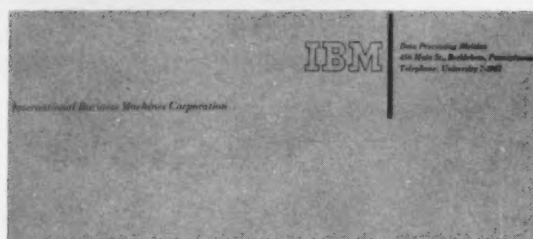
The corporate image, therefore, is recognized through quality and uniqueness in design solutions rather than by any rigid formulas.

The role of graphic arts in the IBM corporate design program

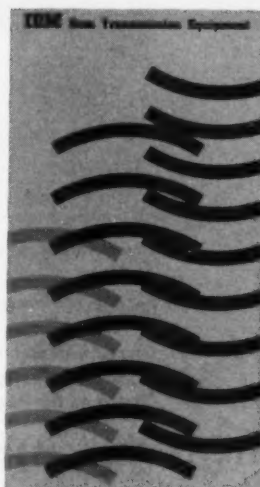
The Graphics Program, under the consultant direction of Paul Rand, has been a significant aspect of the IBM Corporate Design Program during the past three years. In this area, flexibility has been the keynote and the order of the day. A new, Rand-designed logotype is used to establish instant corporate image. Though rigid in proportion and weight, the logotype has become pliant by its variable applications. It is used in various sizes, in black on white, in white on black, and in outline letters. City Medium type, selected as the complementary face, is used wherever applicable to strengthen further the continuity of corporate recognition. Other basic elements of the program include the use of pure, bright colors, and of pictorial matter taken from ideas within the subject matter. Bright color offers a wide range within which to work and the limitation in illustration is one of subject rather than of technique, and can be exercised by the use of material ranging from a highly realistic photograph to a totally symbolic abstract painting. Thus, IBM graphic standards are flexible enough to encourage uninhibited design creativity within a generously-conceived framework of the corporate image. ●



5)

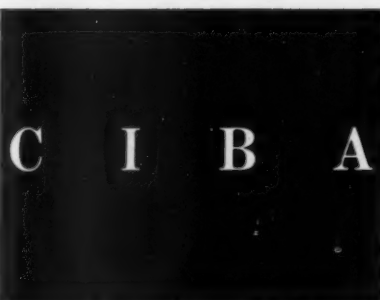


6)



7)

- 4) Fabric designed by Paul Rand.
- 5) 1957 annual report cover—designed by Paul Rand. Photography by Ezra Stoller.
- 6) Letterhead design by Paul Rand.
- 7) Staff designed promotional brochure cover.



CIBA, a world organization in the Chemical Industry with headquarters in Basle, Switzerland, produces plastics, pharmaceuticals, dyes and chemical specialties and has operated for the past three quarters of a century with its individual companies. These companies have dealt personally with their own markets and with little or no reference to the world organization. However, communication and economic changes have brought forth new views. It is felt today that the specific markets could be approached with greatly added strength and benefit if the Corporate assets of CIBA were brought to the foreground and presented uniformly in all of the world markets. This has drawn a great deal of attention to the so-called "Corporate Image" and CIBA has set out to make certain it consciously presents an intended one. CIBA Pharmaceutical Products Inc., in Summit, New Jersey, began probing into this matter some seven years ago. The broad application of coordinated design at Summit is now able to serve as a prototype for projection into other subsidiaries.

In words, the image which CIBA has of itself is that of a pioneering chemical company steeped in the tradition of research and as a manufacturer of quality products in the ethical pharmaceutical, dyes and chemical specialties and plastics fields. This rich heritage of achievement and prestige throughout the world are the qualities which CIBA wishes to reflect in every activity.

The image which we work to present is not an invented one, but a genuine one. In the long run one basic principle must apply to all that we do—that of

*presents its image
uniformly in all
the world markets*



Package group. Design, CIBA Design Group.



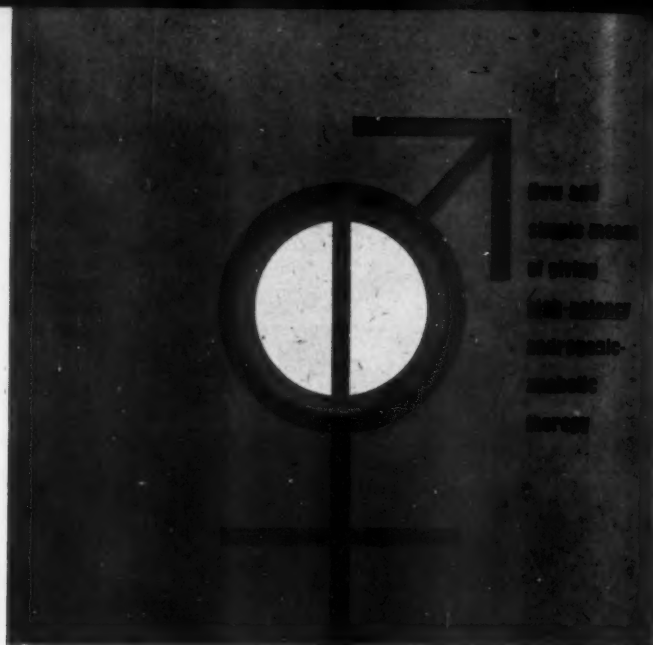
1)

quality not only in content but also in form and presentation. It is not the role of the designer to create a "straight-jacket" format which must be applied rigidly to everything. In the first place, CIBA is engaged in too many diverse fields and equally diverse markets to subscribe to such a synthetic expression of itself. CIBA's character and personality is based upon a set of common values and standards of the highest order in respect to a common policy. It is by this subtle uniformity that CIBA wishes to reflect an international corporate personality which will at the same time allow each country and each division to speak in its own language. Thus you will find the only standard item, literally, to be the CIBA trademark, which is used throughout the world. As you can imagine this is a much more difficult program to manage, requiring close collaboration and understanding between all concerned.

What is being attempted at CIBA can best be illustrated by the examples presented on these pages. The work shown is largely that of the pharmaceutical division in this country, but you can quickly see the complexities which arise even here as a result of the multitude of functions that must be covered. However, it is felt that beneath these functional differences there is a subtle uniformity of thought and purpose.

Finally, I would like to add that CIBA also recognizes its moral obligation in these matters, that is to conduct itself as a model citizen. We believe the development of a better personality is being a better neighbor.

James K. Fogelman •

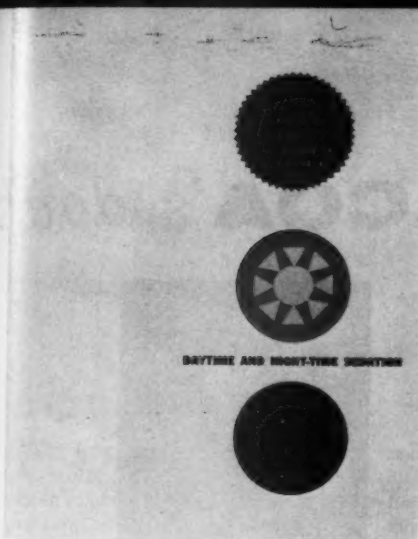


2,

- 1) Sample box. Design, Tom Geismar.
- 2, 3) Direct mail pieces.
- 4) Booklet design, H. Zelenko.
- 5) Book designed to explain to plant visitors and others interested in the company, the position of CIBA Pharmaceutical Products, Inc., in the industry and in relation to its Swiss parent company. Design, J. K. Fogelman.
- 6) Dye ads. Design, Emil Hasler.
- 7) Medical News. Design, Sudler & Hennessy.
- 8) Veterinary drugs direct mail piece. Design, Phil Swift.



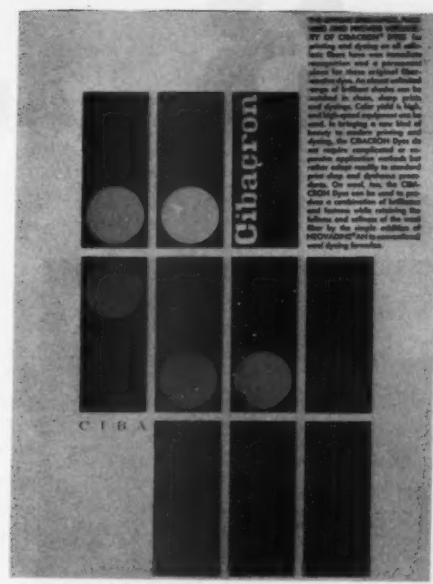
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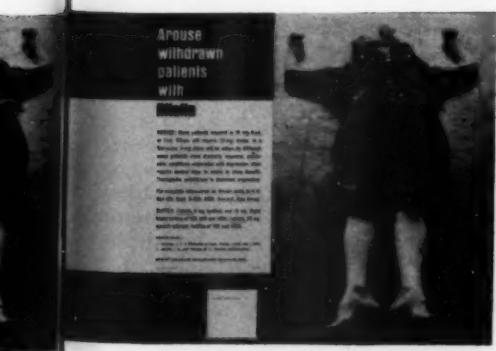
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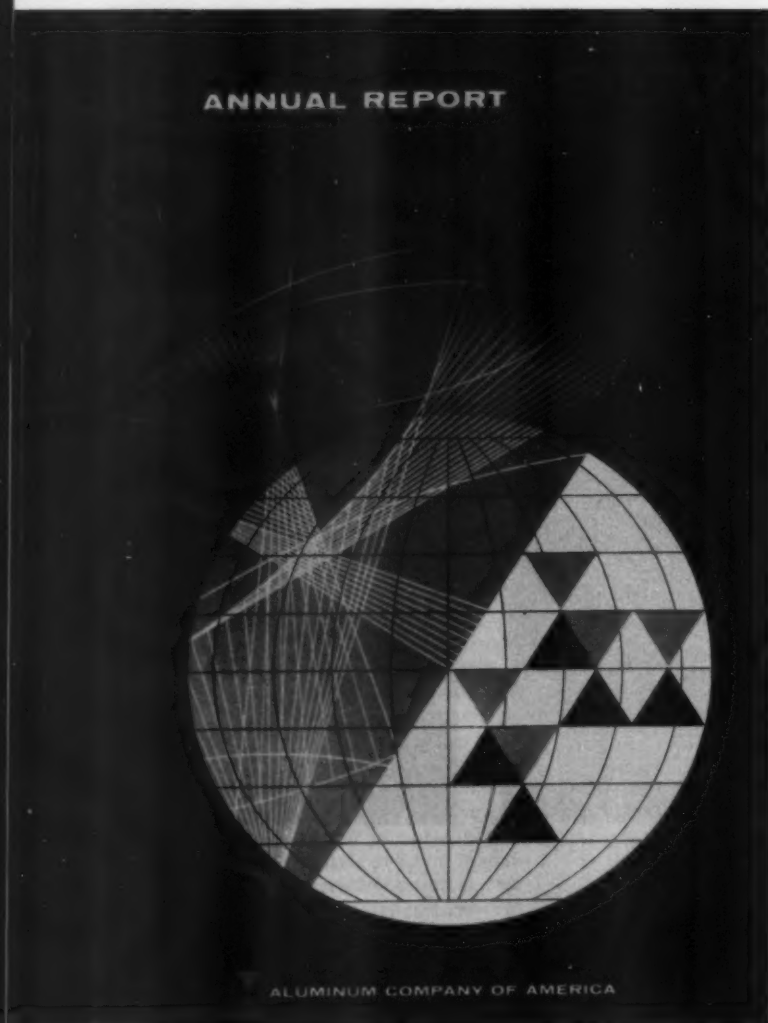
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3

image showcase

ALCOA's double triangle



5)

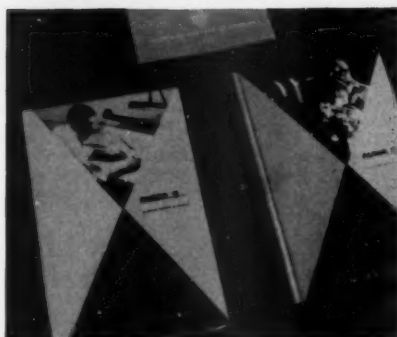
- 1) It started here . . . section of outer wall of Pittsburgh's Alcoa building. Designer Harley Earl developed the now famous double-triangle symbol from the pattern of the wall.
- 2) The label employs the "double" motif in colors and in layout. Is readable even in $\frac{1}{4}$ " size, is used by some 1500 Alcoa customers.
- 3) New and old technical handbooks show how symbol is integrated throughout the company, how it is adaptable to almost every graphics problem.
- 4) And in an experimental aluminum road sign. Here double triangle motif also repeats in structure itself.
- 5) World-wide significance of aluminum and Alcoa suggested by this 1957 annual report cover.



1)



2)



3)



4)

Double triangle: a new image for aluminum

Over the past two years, the American public, both industrial and consumer, has been exposed to more than 7 billion impressions of a double triangle, shown sometimes by itself, more often as a part of a label. They have seen this double triangle on television, letters, calling cards, advertisements, packages, products, fences, houses, exhibits, showrooms, and—although they probably never realized it—on the outer walls of the gleaming Alcoa Building in Pittsburgh's Mellon Square.

Last summer, 1500 participants in a consumer survey were shown this simple geometric device, standing alone, without benefit of brand or company name. Eight out of ten recognized it as the new Alcoa symbol.

Within a year or two, Alcoa and the designer who created the symbol, Harley Earl, of Detroit automobile fame, hope to get the recalcitrant two into line and make it 100 per cent recognition. But both agree that the double triangle has accomplished its primary purpose, in the words of Arthur P. Hall, Alcoa's vice-president in charge of advertising and public relations: "to make people think of aluminum, and when they think of aluminum, to think of Alcoa."

Much more than the symbol, of course, makes up the new Alcoa image. For Aluminum Company of America is probably the most persistent image builder in the basic materials field. The whole series of Forecast designs created by a roster of top artists, the many new uses of aluminum pioneered by the company, the promotion-advertising campaign directed at consumers as well as fabricators and customers, and plus the design directions—in packaging, products, and architecture—developed by its chief design consultant, Harley Earl, have all been directed at a single end: the creation of unique image for Alcoa, an image which is meant to place Alcoa far in the forefront among the modern, progressive and scientifically-minded large corporations.

But the triangle insignia is at once the

symbol and the unifying device for the image. Conceived originally as a label for customer use, it has come to have a much broader significance during the three years it has been in use.

The conception: "Like a star to a child."

The triangle symbol goes back to 1955. At that time, Alcoa was looking for something to supplement its famous trademark, the Alcoa shield. There was a need, Alcoa management felt, for a stronger, simpler, visual device to support three important marketing developments within the firm. The first was the decision to sell aluminum by selling it *and* the Alcoa name directly to the consumer; the second was the decision to meet competition on its own grounds by marketing a household foil wrap under the Alcoa name; the third, was the decision to launch a promotional program in behalf of Alcoa customers, a primary part of which is a supporting advertising campaign promoting their use of the "We chose Alcoa Aluminum" label.

Obviously, the shield would not suffice. Its intricacy of design made it too rigid a device for the broad labeling program envisaged. And so, the search for an identifying symbol that would somehow express the essence of Alcoa's modern approach was begun. At the Harley Earl offices in Detroit, a staff of designers experimented first with simplifications and variations of the shield. Eventually all of them were discarded and the design-approach switched to experimentation with forms that held the promise of becoming a true brand mark, one that is immediately recognizable without the support of an identifying brand name.

"We were looking," recalls Harley Earl, "for a design that suggested simultaneously the qualities of the metal—aluminum—and of the company—Alcoa. To express both in one design is difficult, since the image of aluminum had to be light and modern, while that of the corporation should suggest advanced manage-

ment, substantial size and the scientific-research approach which characterize the Alcoa operations. And finally, we wanted something that was so simple and so unique that it could be recognized by the eye in as short a time as 1/10 of a second. Something as recognizable as a star is to a young child."

They found what they were looking for in the most unlikely, but most appropriate, of places—the new Alcoa building. Although few people realized it, the Alcoa symbol is actually an adaption of the pattern on the outer wall of this famous aluminum structure. Using this as a base for the new mark gives to it a permanence and an integral association with one of the most enduring symbols of Alcoa, its own building. "It is not necessary for the average person to make the association consciously," says Earl. "The fact that the two shapes are essentially the same makes the impact of the symbol that much stronger."

The result: Two triangles, one inverted with the point touching the top of the other one immediately below it. "It is difficult to describe in words," Earl points out, "but the eye describes it in a split second. Once seen it is not easily forgotten." Crisp, crystalline, light, precise, and geometric—all these descriptions apply to it. It is sufficiently unique to be noticed, yet it uses one of the most familiar of shapes, the triangle, and one of the most familiar of designs, the hour-glass.

The symbol in application

Once conceived and approved, the Alcoa symbol was developed in record time. Besides the double triangle itself, the Earl organization also created the label for the sales and advertising campaign. "We concentrated our attention," says Earl, "on the problem of keeping the elements on the label to an irreducible minimum." The double triangle contained within a bordered rectangle, forms the main element. The "Double" idea is carried out by dividing the rectangle in half; a thin line separates the triangles

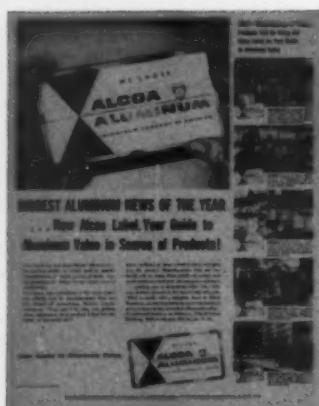


6)

6) Imaginative treatment of the symbol on a sales booklet cover.

7) Corporate symbol and program are promoted in this Saturday Evening Post ad.

8) And of course it's on the package. This was the package which announced Alcoa's direct foray into the consumer market. Red, white and blue package designed by Harley Earl.



7)



8)

and the word "Alcoa" from the word "aluminum". In all except the packaging labels the famous shield breaks through the line, adding interest to the layout. Copy is confined to the essential identifying words which describe the type of product made from Alcoa aluminum.

And so, the "irreducible minimum", no fewer than seven separate elements—all dictated by the demands of the program. Surprisingly enough, even with this complex layout, however, the label remains both simple and bold. What's more, it can be reduced to a quarter of an inch in height and still remain readable.

Together, the new packaging and the heavy TV concentration provided the impetus for the "maximum penetration campaign" which started in the Spring of 1955. Main concentration was on the labeling which was supported by a heavy advertising program. There are about 600,000,000 reproductions of the label each year in magazines alone. The results have been impressive to say the least. By now some 1500 companies use the Alcoa label. Surveys which are periodically carried on by the company indicate that it has just about 100 per cent recognition with all types of dealers.

Beyond labeling: The corporate program

In addition to the labeling program, the double triangle also provides the design direction for much of Alcoa's corporate advertising and promotion. Reproduced either alone or with the addition of the corporate name, it has been given imaginative treatment in a great number of media. Used as a frame for stylized players' masks on the Alcoa Theatre, it has proved to be one of the most effective corporate symbols on television. Designer Herbert Matter has made a three-dimensional shape of it and turned it into an asymmetrical design. It has been arranged in various patterns, given different textural treatments, and become part of many overall layouts keyed to its essential shape.

It is these techniques and free-wheeling treatments, (they never wheel so freely however, as to lose the essential identity of the original symbol) which have made of the Alcoa triangle something beyond a mere "stamp" or "tag", or even brand mark. Over the past three years the design has developed into a visual image not only of the Aluminum Company of America, but of all the things this corporation stands for in the public mind, the image also of the light, modern, face that aluminum wears today.

4

image showcase...

*packaging key
to Paul Masson
image program*

IMAGES ALIVE...

champagne bucket



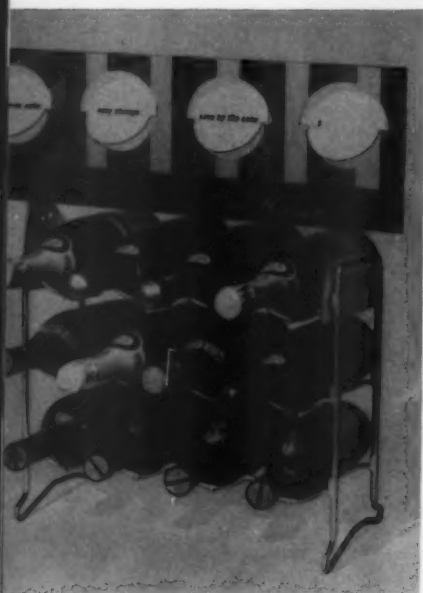
Paul Masson Vineyards of San Francisco, national producers of premium wines, champagnes, and brandy recently took a closer look at their image to the general consumer. Among the problems recognized was the need for stronger brand identity. Wanted: a symbol that would express quality without being chi-chi and yet be forceful, with dignity.

In addition to the lack of a good personalized symbol, there was no visual continuity through the many products being promoted. What was needed was a symbol with strong visual retention values that would reflect the character of the company and its product, and be part of a general visual plan or theme.

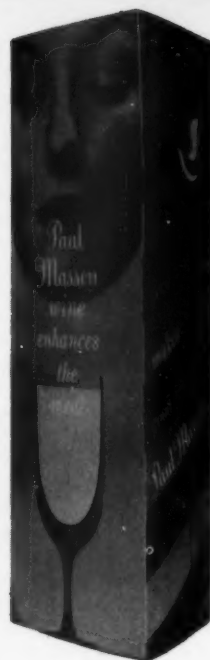
Ernest Mittelberger, Promotion and Merchandising Director for the company called in the national design studio, Gould and Associates, headquartered in Beverly Hills, for consultation.

After a good deal of study on many levels, including analyses at the point-of-sale and discussions with sales personnel, it was decided that only through a complete departure from existing material would it be possible to establish strong visual continuity.

displays



cartons



corrugated shippers



In seeking a new and strong symbol that would have great flexibility for adapting to a variety of needs, the idea of a striped pattern emerged. The striped pattern provides an all-encompassing theme that visually blanketed the entire line of Paul Masson promotional material. The striped pattern's strong visual identity demands attention under the most competitive visual conditions. The pattern also offered exciting design possibilities such as a modular scheme in which the stripes of the boxes appear to continue on into the other. (See girl with boxes).

For each wine type the stripes on the package were given a specific color identity (i.e. pink and white stripes for Pink Champagne, red for Burgundy, etc.)

This color coding was not only an aid in shipping the products but made a spectacular display when several varieties of wine were stacked together.

The net result of any redesign is meaningful only in terms of new sales. The new sales figures are impressive. Additionally, the graphic profession has recognized the design work through awards for package design and point-of-sale.

THE TRADE MARK AS AN IMAGE BUILDER



*By Eric H. A. Teran,
Executive Vice President,
Jim Nash Associates, Inc.
A noted designer
in his own right*

A strong and memorable trade mark is one of the most effective means yet devised for putting a company's best foot forward.

The role of the trade mark has grown from a subtle assurance of the origin of manufacture to that of a primary recognition device.

What other device, for example, can compare with Sir Winston Churchill's epic V-for-Victory gesture; just two fingers held aloft in the outline of a "V" and yet it gave heart to an embattled nation. As a symbol, as a "trade mark" of courage, it is unequalled for simplicity and power.

Increasingly, the trade mark is being used in the role of image builder—brand, product and corporate. Management collectively, has turned a searching look at its corporate symbols and come away less than satisfied, in many cases. Indeed, this concern with corporate personality is not altogether new to management; the marketing potentialities of a strong trade mark have grown increasingly obvious in this day of national advertising and self-service shopping.

But, until recent years, only a handful of top American companies paid serious attention to the corporate symbol and what it could do for them in the market places of the nation.

What can it do?

A director of the Red Owl Stores, Inc., one of the largest midwest food chains,

recently had this to say about his company's highly individualistic trade mark:

"Our trade mark alone is worth more than a million dollars to us."

Not every trade mark proves that successful, of course. However, there are marks—General Electric's "GE" or General Motors "GM"—which are probably worth many, many times that amount. A great deal depends on how the trade mark is used. A good mark should be exploited in many media and situations.

Design Yardsticks

In 1957, American corporations acquired 17,234 new trade marks. (1957 Year End Report on Trademark Matters, U.S. Trademarks Association), indicating a continued high interest in new products and new identities, as companies faced increased competition. The necessity for a high-impact symbol at the point-of-sale has been driven home forcefully by the multitude of products available at any self-service store.

Complacency about consumer recognition has gone out the window as competition came in the door. The importance of attracting a consumer's attention in the first few seconds of shelf-scanning has underscored the importance of the trade mark as a recognition device and primary element of good package design.

There are two yardsticks for measuring



1)



2)



3)

1) Women like the feel of spooning into a newly opened can of shortening. Designer Jim Nash capitalizes on this in creating S-shaped swirl of shortening on a wooden spoon for Snowdrift. Cypress green can also has white split-level logotype. Design provides graphic link product and brand name.

2) Rath's famous Indian Head trademark.
3) Exploiting the trademark . . . Behr-

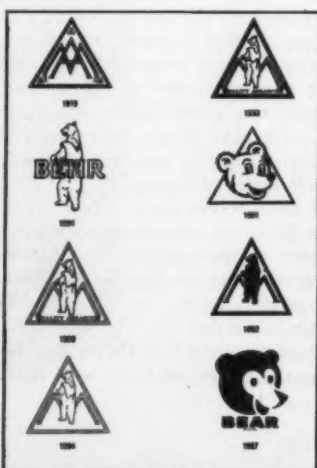
Manning uses midget in bear costume to make a hit at recent exposition.

4) Versatility of mark illustrated by Behr-Manning Co.'s bear. Shown here on disposable tape can, it is also used on display material, stationery, company uniforms, plant sites, etc.

5) The history on a bear . . . Behr-Manning's trademark changes from 1919 to 1957.



4)



5)

a good trade mark:

1. Fundamental design
2. Specific corporate goals

Fundamental design requires that the trade mark be simple, legible, memorable, original, believable and adaptable. Naturally, the more of these tenets that a mark possesses, the more likely it is to fulfill its mission of according a package or a product a high degree of recognition.

Trade marks should be designed for instant recognition at the point-of-sale. Together with the surface elements of the package design, it must attract and hold the consumer's eye during the vital seven-second "impulse period." Like a photo-electric cell, it must activate the memory image created by the advertising effort.

The corporate image is a more complex affair. But here, too, the trade mark plays a vital role.

Because of corporate growth and diversification, we find that many trade marks have to be reconsidered in the light of whether they are doing a complete job. The existing mark may be old-fashioned, hard to reproduce, require too much space on the package, or it may simply have out-lived its usefulness. In designing the corporate mark, one should avoid gimmicks or folderol. Showy or fancy marks have a way of soon diminishing in public fancy and the company may be faced with another design problem long before it thought necessary.

A good rule to follow in trade mark design is "keep it simple."

Naturally, the personality of the mark will vary with the company it represents. You would not expect a tool and die company, for instance, to seek the same public image as, let's say, a manufacturer of women's lingerie. The mark should be consistent with the product it represents, or the company. This is believability.

The trade mark is the company's visible explanation to the buying public of the business it is in, plus pride of workmanship, expressed graphically in a symbol, design, words or numbers which distinguishes the company's products from all others.

To the extent that the trade mark says who and what the company is, and why and how its products may be superior to the competition—to that extent will the trade mark be successful.

Recognition Cycle

The trade mark is a visual short cut. With ease and speed, it completes a memory pattern which the viewer might otherwise not have received. A good trade mark helps every advertising dollar produce more results. Used properly, it can produce astounding results.

Henry J. Sidford, director of advertis-

ing and sales promotion for the Behr-Manning Co., Troy, N. Y., has this to say about his company's trade mark:

"... the adoption of our new Bear trade mark and Bear trade name is one of the finest merchandising steps this company has taken in the last 25 or 30 years."

The Behr-Manning story was a perfect example of how a strong trade mark can project a company's personality more accurately.

When the company approached Nash Associates in November, 1955, it was seeking a new, stronger company and product identity to introduce a new line of cellophane tape into consumer markets. Until then, the company had had seven changes in trade mark since 1919. It was felt the new mark had to be more powerful and memorable than any to date.

A preliminary survey turned up the fact that more than half the company's regular customers did not even know how to pronounce the company's name correctly!

Thus, to many, Behr-Manning became "bar-Manning," "beer-Manning," or "bayer-Manning," among others. The correct pronunciation is "bear-Manning."

The word "Bear" was a powerful asset. It not only tied in with the company name, but it helped people pronounce it correctly. Previous marks had encompassed a bear figure in various geometric patterns. One package had as many as three separate versions of the trade mark! The new design literally "freed" the bear from all encompassing lines. Instead, what emerged was a close-up, appealing little bear head which is so unmistakable that the company could lay legal claim to it as its trade mark.

Wide-eyed, with a little snip of red tongue showing in an engaging smile, the new Bear trade mark offers instant and friendly identification. New and expanded uses for the Nash Bear were found almost immediately.

Build Respect

The picture which flashes through the consumer's mind when she sees a trade mark can be flattering or unflattering, depending on past experience with the product. Or, the mark may even fail to evoke any memory response. This is probably the worst fault of all, since it indicates a breakdown in the buying cycle initiated by the advertising campaign.

A trade mark is like a person. If a man or woman has a personality you like, it is likely that you will remember that individual. But if the person is a dull, non-descript type, chances are it will be a case of out of sight, out of mind.

A strong, unique key device can be used for many years, building respect and

consumer franchise.

Frequently, its value increases with age and usage, provided the basic elements of sound design were originally observed. A good mark will continue to attract new customers, while it retains its hold on the old.

Example: The Rath Packing Co., a leader in the field of quality packaged meats, had used the name "Black Hawk" for many years. However, it realized, in the 1940's, that its logotype lacked the distinction and flexibility required by sales and packaging techniques then coming to the fore. To meet those needs, our designers produced the simple, stylized Black Hawk Indianhead trade mark which has since become a familiar symbol in meat cabinets all over the country.

As each package was redesigned, or new product brought under the new trade mark, Rath measured the success of the design and found that it played a big part in the growing acceptance of its meats. Today, some 75 million packages are produced annually, carrying the red Indianhead trade mark—and the mark is as fresh and vivid today as the day it was born.

How important is it?

Is the trade mark really that important? We know that it is. Repeated consumer eye tests and flash-card tests have proved conclusively that the trade mark is the first element of the package to attract the eye. Whether it does a *selling* job after that depends, in large measure, on the other design features of the package. A strong trade mark can help popular products maintain their pace, lend support to lesser products in a line, or even act as a lever in opening new markets.

Example: Several years ago J. Lyons & Co., Inc., of Canada, wanted to increase its distribution in that country of its line of high-quality coffee and tea.

To help Lyons do this, we designed the Lyons "L" trade mark, inspired by the symbol for the British pound sterling. This trade mark immediately suggests the company's British origin, the "sterling" qualities of its products, and is identified with the company name. Immediately upon introducing the new design on the coffee tins, there was a sales increase of 25%, despite the general status quo in sales for other brands.

Shortly after this, the Lyons teas were given a completely new package design, featuring the "L" trade mark. The attractive red foil tea packages not only upped sales 35% in existing Ontario markets, but also served as an excellent wedge to aid the company's sales force in opening markets in large sections of Canada which had previously resisted new brands. In these markets, no pre-

selling had been done through advertising, so the familiar trade mark and new packages were given much of the credit.

Guide Lines

Much has been written about the role of research in trademark and package design. We use its findings as guide-lines to direct our thinking into more profitable channels for our clients.

Example: The International Milling Co., manufacturers of Robin Hood flour, recently wanted to develop and redesign its trade mark and flour package. It was to be the company's first major change in almost 50 years. Prior to undertaking the design phase of the program, however, the company researched its program in the market-place for almost two years, determining what colors and recognition factors were foremost in the housewife's mind. Basically, the survey showed that Robin Hood was primarily associated with the colors red and green. A woodsman's hat also was prominently mentioned.

When we undertook the design phase of the program these findings were kept carefully in mind.

The result? The new trade mark is a poster type treatment of Robin Hood showing a profile of his head, hat and plume. His hair and mustache are red and he wears a green and black hat with a plume. In other words, in creating the mark, the housewife spoke — and we listened!

Research provided similar guide lines for our design staff in undertaking a new trade mark and package design for Snowdrift shortening.

It showed that women liked the texture and whiteness of shortening. They enjoyed seeing it piled up on the spoon when they scoop into a freshly-opened can. As a result, the new label for Snowdrift features the illustration of a gleaming white S-shaped swirl of shortening on a wooden spoon. The swirl "S" immediately identifies itself with the creamy whiteness of the shortening and links itself with the brand name Snowdrift.

Be Yourself

Creating a new trade mark isn't always a question of coming up with something beautiful, as it is a question of something *protectable*.

A trade mark is more than a mere shorthand symbol. It has color, texture, words, form, or a combination of two or more of these. The important thing is that it tell an accurate story, simply and quickly. It is well to remember, however, that standard symbols—stars, for instance—are fairly common and should be avoided like the plague.



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10)

6) Family identity provided by gold crest with "CTL" initials for two new cigarette brands of Canadian Tabacofina Ltd.

7) Lustrous foil adds to impact of new trademark and package (right). Combination has proved a powerful aid to Lyons' sales force in opening up new markets in Canada.

8) Color keyed . . . entire line of new labels for Hood Chemical Co. household products. Jim Nash Associates color-keyed each to consumer preferences, used new "sure-grip" bottles. The family "h" trademark is always white on dark blue.

9) A little new, a little old . . . is often the best combination to win new customers, retain old ones. The small man has evolved in the large head for quicker identification and without any confusion as to brand identity.

10) Stylized letters . . . distinctive "h" on new label is white against royal blue foil background. "h" repeats on neckband and cap.

A professional designer has at his command design directors, artists, researchers, and merchandising, sales and advertising experts. These people know how to produce a trade mark which will have meaning in the market place.

Here are a few "do's and don'ts" to guide you in the selection of a trade mark:

Don't use common-place abstract shapes as major parts of your design. Squares, diamonds, ovals, stars, etc., are used by so many firms that they are weak. Even a relatively good mark enclosed in a standard shape tends to lose its individuality.

Don't rely too heavily on color as the distinctive part of your mark. It's amazing how fast you can run out of colors. And, it has been fairly well established that you cannot "own" a particular color.

And here are some "Do's":

Do make your trade mark simple, distinctive and memorable. Try for a mark that concentrates on strong design, geared to the long pull necessary for steadfast consumer acceptance.

Study your existing trade mark and see if it can be boiled down to some essential elements. If the company name is a long and complicated one, consider reducing it to an abbreviation or set of initials, as "I.B.M." has been substituted for International Business Machines, or "Sears" for Sears Roebuck. If possible try to have a mark that can be described in a few words, such as "The Flying Red Horse," "The Smiling Quaker," etc.

Finally, a good trade mark should be flexible and easy to use. It is helpful if it can be easily described on the radio, or reproduced effectively on television. It should be effective in any size or color, and just as much "at home" on company stationery as on a towering smoke-stack.

At the turn of the century if you wanted to see who made a product you looked at the bottom of the jar or barrel, etc. There were only a few of each, anyway. If you wanted cough medicine, you looked for the elixir that grandmother had been using for years. Then, as the economy grew and competition grew keener, the need for further identification became more apparent. With the advent of self-service, it became not only apparent, but necessary for survival.

Let the trade mark work for you. It is your salesman, calling card, shelf-advertisement, design leader, corporate, brand and product image and good-will ambassador. With care, it can establish a solid foundation for a business which will pay dividends for many years to come.

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Art D

corporate identity program builds preacceptance for new products...

RESEARCH AND THE IMAGE

research helps aim and measure the identity program...

As goods and services become more and more alike, the consumer is increasingly unable to decide which brand, product, or service to buy. Because of this, advertising, packaging, and other promotional techniques have been applied to give brands and services individuality and distinction, so that the consumer will be able to know one from the other, and to have some reason for preferring one to the other. With increased attention to these kinds of differences, marketing has entered a new age. It could very appropriately be called the age of the image.

The image is everything that the consumer knows, feels, or associates with your brand. It comes into being through all of the various communications we issue to them, the programs we sponsor, the way we illustrate our stories, the copy claims we feature, the graphics on our packages . . . in fact, through virtually everything we say or do with our brand or its promotion. Thus, many different people contribute to what the image will be like, art directors, copy people, marketing men, sales managers, etc. We might ask, "Isn't it remarkable that a brand can end up with an integrated image after so many people have influenced its make-up?"

How can an image be insured?

After thinking about it, we would probably answer that it is indeed difficult to keep a brand's image from straying all over the place; but that there are ways of insuring that we keep communicating the right message to the consumer all of the time, in all of the things we do.

Probably the best way of insuring this is for everyone on the "brand image team," to be thoroughly familiar with the goals of the brand. In other words, each of these people should have a clear-cut, explicit statement of what exactly

the effect of his work should be on the consumer.

Another way of insuring brand image integration is to have one central person either produce all of the work on the brand, or approve it. The latter is of course easier, it is very difficult to expect one man to write all of the copy for one brand's advertising, much less do all of the other jobs required. And, of course, the client usually does end up by passing on all or most of the work done on the brand, so that the brand's image usually ends up "hanging together."

All of this is of special concern to the art director, since he must communicate through graphics a brand image policy which is, at best, written down in words. He must somehow make pictures "talk to" consumers in just the right way. And by and large he does it very well, since his ability to be a good art director is largely based on his knowledge of what emotional impressions each design form will create in the minds of a consumer. He understands symbolic communication . . . the communications of feelings and moods which accompany each of our messages to consumers, however hard-sell, or matter-of-fact.

The research man is also interested in the symbolic communication process and applied it to his work in two different ways.

First he applies it to the interpretation of consumer data. For instance, when he reads and analyzes a depth interview, he is as much interested in the feelings and moods which surround what the consumer says, as he is in the explicit statement itself.

Then too, he will actually want to look at the various messages such as the ads and packages of a brand, to try to experience their feeling-tone himself, so that he can get some hint of what to test for

when he studies a brand's image.

A recent study done at the Package Research Institute, Lippincott and Margulies' design research affiliate, illustrates this point. After reviewing our clients' cosmetic packages and advertising, as well as those of its major competitor, we felt that one of the reasons for declining sales might be that our client was not communicating desirable emotional qualities in the brands, ads and packages. A previous survey showed that women rejected our product as being less good than their competitors. When asked directly about it they blamed the product itself. After looking at the ads and packages, we were more inclined to blame the "image" rather than the product.

Testing the image

We set up two product tests to find out if the product, or the "image" was at fault. In one we had a panel of women try our brand and the competitors brand, in plain white packages, with all of the brand cues removed. In the other panel, they tried the same two brands, but this time with the actual packages, and in the presence of the actual ads.

We found that, as far as product alone goes, our product was slightly better than competition, by a margin of 55% to 45%. In addition, our product was more likely considered to be "for young women," "women who dress well," and for "popular women."

In the actual brand test, preference for our product dropped to a disappointing 25%, and here our brand was thought to be "for older, conservative women," "women who aren't too concerned with their appearance," and "serious, career women."

Obviously, the trouble with the brand was in the image the package and the advertising had created, not in the product itself.



by Dr. Myron J. Helfgott
President, Package Research
Institute, an affiliate of
Lippincott and Margulies, Inc.

But this is not really news to anyone who has worked on a branded packaged goods account. More recently, businessmen have begun to realize that "the image" can be as influential a selling force when applied to the corporation behind the brand or service, as to the brand products itself . . . that the "corporate image" is as important a sales tool as the "brand image." This has initiated a host of new design and advertising programs for business corporations under the general heading of "corporate identity."

"Corporate identity"

According to our president, Walter P. Margulies, the question of corporate identity starts with the question of company image. Is the image conveying the right impression, consistently and efficiently, to all of the people who are in a position to determine the success or failure of the business.

These people might be comprised of customers, employees, stockholders, wholesalers, and distributors. They are the target public and to a large extent hold the keys to success.

This picture this "public" has is made up of, and determined by, everything they know about the business—what it sells, where and how it distributes, what it says in advertising, its salesmen, its product packaging. In short, everything seen by the public is mentally filed by them under the heading of "X-company image."

So, intentionally or not, a business creates its own image. If this image is the right one, it is the most powerful asset a business can have.

In a sense, it is fortunate that success is keyed to a corporate image. Unlike many other factors that influence sales, such as general economic conditions and competitive activities, your company, cli-

ent or institution has control of this sales determinant. How much control depends on how well the ingredients of which it is made are understood.

Unquestionably, marketing conditions and techniques have changed drastically in the past decade. Communication costs have increased. It takes almost twice as many dollars to reach the same audience today as it did ten years ago. There is every indication that costs will continue to increase—and at an accelerating pace.

Competition has increased—more competitors selling products like your own—saying essentially the same thing to promote these products that you are saying. How, then, can you help your message "get through" to the customer.

Also, the sheer volume of advertising has increased. The public is exposed to many more advertising messages today than in the past. What's more, effective advertising requires not just one well chosen radio program—that in the past could reach virtually all America—it requires a number of media to get its message across. The public today has many more idols—and changes them more often.

The fickle public

As a result of these and other factors, the cost of introducing new products has become almost prohibitive. Conversely, new products have become the life blood of corporate earning power. They must have new products to exist and prosper. Private brands and regional brands are a very real threat to national brands.

A corporate identity design program is one vital way to help a corporation communicate to its publics more effectively. The essential message in all communications is that which identifies the company . . . the message that says this advertisement, this product, this stockholder report . . . was issued by your corporation.

A successful corporate identity design

program will consistently tell your publics who the business is and what it is like. It involves the creation of a unique "look" for the company—by use of the right logotype, symbol, and layout—properly applied to packages, advertising, promotional material, letterheads, signs, trucks—in short, to all of its various message carriers.

Graphics are only the beginning

A corporate identity design program is much more than just a small mark. It deals with something much bigger than a mere graphic design. It should be considered in terms of a great physical marketing campaign, of which the mark is the well-spring, the focal point from which the program is created.

This entire program, using the graphic as its starting point, can . . . inspire pride and confidence for your client, help to integrate advertising, packaging, sales promotion and give it a unique message. (Unlike advertising where neither copy nor theme is the property of any one company for very long, a unique "look" can be exclusive; add quality and appeal to products). In total, it will deliver a strong message to your public.

An aggressive corporate identity marketing program—promoted in advertising, packaging, merchandising and public relations—will increase the sale of present products and, what's more, launch new products more effectively and at less expense.

Corporate identity is certainly the most enduring asset a business can have and, in many ways, the most important.

Equity with the public is the one franchise no one can afford to lose. Competition cannot destroy it. No matter what damaging set-backs may be encountered, if the public responds to your company name with pride and respect, you are still solidly in business. ●

By Joseph R. Goetz, Research Director, and Gerald J. Skibbins, Research Executive, Opinion Research Corporation, Princeton, N. J.



MEASURING CORPORATE IMAGES

How do you know what your image is, what it should be, when and how to change it, whether the new image is effective?

U. S. corporations have invested huge sums to project their unique character or personality to the American public. A vast range of creative talent has been poured into this effort in all of the mass media—TV, radio and space advertising.

The questions that plague the creative artists as well as the researcher: What is the end result of all this labor? Is there any residue in the public mind that has definable shape and is capable of measurement? The purpose of this article is to lend encouragement to those who labor to dramatize that corporations are more than organizations to produce goods and services. Our recent massive study of twenty large corporations shows that they do have individuality in the public mind.

Any attempt to measure corporate images must take into account the fact that "The Corporation" means different things to different people. To the economist it is a remarkably efficient organizer of productive effort. The housewife may focus on the products that release her from drudgery, or her husband's stream of pay-checks. To the politician, the corporation is something to be taxed. Labor may visualize it as an ogre.

The executive is too close to his company to see it as others see it. The researcher's challenge, therefore, is to discover which among hundreds of criteria are most meaningful for people, as they judge the effect of corporate behavior on their daily lives.

Our research staff spent three years developing a measuring system which would allow the individual to reveal the corporation as he sees it, rather than forcing him into one particular frame of

reference. Early this year the measuring system finally developed was put to the test nationwide. A probability sample of adults testified on their images of twenty leading companies. In one part of the measuring system people were given a wide range of descriptive statements about corporations and allowed to pick those they felt were applicable to individual corporations. These statements encompass the company's role as an employer, citizen, investment, and producer of good and services.

Individuality of Corporate Images

One of the clear findings from this part of the measurement system (which we call the Image Profile) is that the mere existence of a corporation does not guarantee that it will have a distinct or widespread public image. Here, for example, are the contrasting image profiles of two of the nations leading companies:

In the accompanying chart the solid bars are the percentage of the public associating a particular statement with the company; the screened area is the average vote for all twenty companies studied nationwide. (Illustrated here are just some of the statements from the list of fifty that were used.) Note that Company X exceeds the average company on virtually every count; Company Y, on the other hand, gets only a token vote on any of these statements. The moral here is that images are no accident, they are the result of planned and sustained effort.

The similarity of Corporate Images as they exist in the public mind is the similarity of people in that they each have a

head, arms, legs, etc. But just as people have different shaped noses and limbs and different color eyes, so do the Corporate Images differ in fine particulars. Some companies stand out for their scientific character, others for their service to the consumer, in rare instances their image as a good employer is conspicuous. For some big corporations it is largely on the negative symbols that they are distinguishable from other companies: "profits too big," "too much like a monopoly," "too much labor trouble."

Why Control the Image

Management works hard and spends good money on image building because it is assumed it is related to the profitability of the business; will build ready acceptance for the company's products, cement the loyalty of shareowners and attract new ones, help to recruit and hold good employees and install pride in their company, ward off political attack.

In this study there is pretty clear cut evidence that images are related to how people behave toward a given company. For example, those with favorable images of consumer goods companies are much more likely to recommend the company's products to their friends and neighbors than those who have weak or unfavorable images. It is in this area of the relationship between images and behavior that much more research needs to be done. If the creative people who turn out the material that helps give images form and shape are to do their work effectively they have to have more insight on what type of image will produce the desired behavior.

How Images Are Formed

It would be wrong to assume that mass media alone are responsible for the shaping of Corporate Images. For many consumer goods companies product experience is the prime base. The mass channels properly used supplement and reinforce this experience and can, indeed, be powerful. For companies in the producer goods field, however, there is no choice but going the route of mass media if they wish to establish a broad, favorable image. Some leading companies have been particularly successful in using television to project specific and highly favorable dimensions of the corporate institution.

Some Questions For Management

In any major enterprise it is common for

each department to have a specialized view of the company. Often only the men in top policy-making positions have a broad view of company objectives combined with the authority to get coordinated action under way. When contemplating the overall Corporate Image, key executive decisions and internal research are often necessary to answer questions of this kind:

What is the distinctive character of our company?

What do we stand for?

What sort of Image should we strive for, to serve our aims?

How can we acquaint our own people with this Image, to enlist their help?

How do we integrate our company communications in the Image projection task?

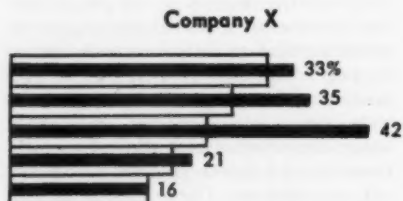
Should we identify our product brands with the house behind them?
Should product and institutional advertising be linked up, or separate?
On what channels do we put the main stress?

These serious image questions underlie decisions on the strategy of projecting a company's products or personality to the market. Also, the efforts of the creative staff can be more purposely directed if top officers have given clear cut answers on these important strategy and policy questions. It goes without saying that the growth of a reliable system for measuring this so-called intangible Corporate Image can be a vast aid to all persons in the corporation who are concerned with controlling and shaping the Corporate Image. ●

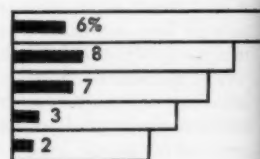
CONTRASTING IMAGES OF TWO BILLION DOLLAR CORPORATIONS IN THE SAME INDUSTRY

PRODUCER-DISTRIBUTOR IMAGE

Products stand up well
High standards of quality
Outstanding on new products
Believable advertising
Best radio and TV programs

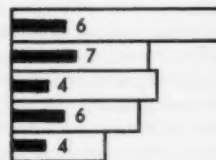
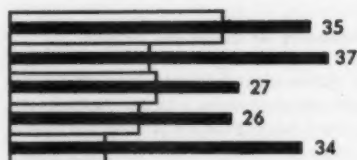


Company Y



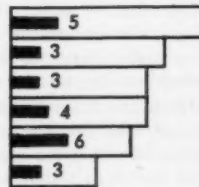
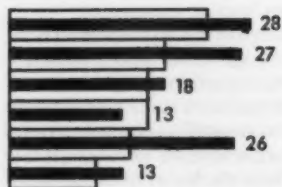
MANAGEMENT IMAGE

One of strongest companies
Research-minded
Dedicated to progress
Growth stock
Outstanding in science



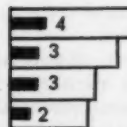
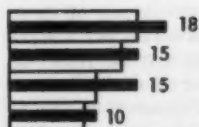
CITIZENSHIP IMAGE

History to be proud of
Seeks better living for all
Keeps public informed
Fair in its dealings
Contributes to defense
Pays attention to human values



EMPLOYER IMAGE

Good record for steady work
Employees are proud of company
Good on employee advancement
Excellent employee benefits



□ 20-Co. Average

GEORGE FARAGHAN STUDIO

1934 ARCH ST., PHILA. PA. LO 4 54112
REPRESENTED BY JUDY VICTORIAN

agency • erwin wasey,
ruthrauff and ryan, inc.
philadelphia

client • outboard marine corp.
art director • jack bythron



ap

photography

In Chicago

Wallace Watkins named Chicago copywriter of year

At the Chicago Copywriters Club's second annual Spotlight Awards Dinner, Foote, Cone & Belding copywriter Wal-

lace Watkins was named Copywriter of the Year, won the Best Print Ad of the Year award, won a Golden 30 award (presented to individuals whose five entries totaled 30 or more points), and racked up a score of 37½ points, highest ever totaled in the competitions. Watkins, with FC&B for three years, coming from the Fred Lahr agency in Indianapolis, has as his two prime accounts, Hiram Walker and the First National Bank of Chicago. AD Orville Sheldon of Foote, Cone & Belding and president of the Chicago AD club, presented the awards in conjunction with Jack Baxter of Creative House, president of the Chicago Copywriters Club.

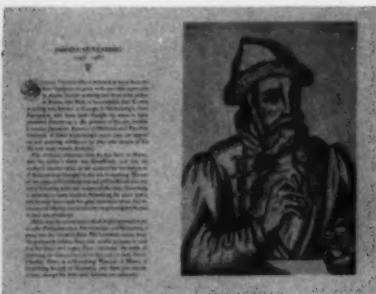
Other top award winners include: Myrna McCauley of FC&B who won the Best Printed Piece of the Year award, for an International Cellucotton booklet, and a Golden 30. Rudy Perz of J. Walter Thompson who won the Best TV Commercial of the Year award, for Seven-Up, and a Golden 30.

In Philadelphia



New package designs For two new fragrances by Frances Denney, Philadelphia, designers/consultants Raymond A. Ballinger and Arthur Wil-

liams used white packages with embossed designs appropriate to each product. For Golden Moments, a large, centered medallion, ribbon suspended. For Gay Mood, a whirl of petallike ribbons.



Chicago artists name Fred Steffen, Steffen to 3rd term

seated, center, has been re-elected president for the third time by Artists Guild of Chicago. Officers include vice president Franklin McMahon, left, seated; executive vice president Hank Freiday, right, seated. Standing, left to right, are Marvin Abelson, secretary; Ed Fitzgerald, vice president and Dick Loew, treasurer. The club announces its hospital group insurance plan involves about a third of the membership. Loew is chairman of the insurance committee. A straight, life insurance plan and an accident and sickness insurance plan are also being offered.

Under the guidance of Ed Fitzgerald, the round table discussion program is being continued this year. Ten reservations per table are allowed. The discussion programs, to be held on the Roof Garden of the St. Clair hotel, will include designers, ADs, illustrators, stylists, agency personnel, legal advisors, and others.

Philadelphia Art Supply Co.

Philadelphia's most complete stock of art and drawing materials.

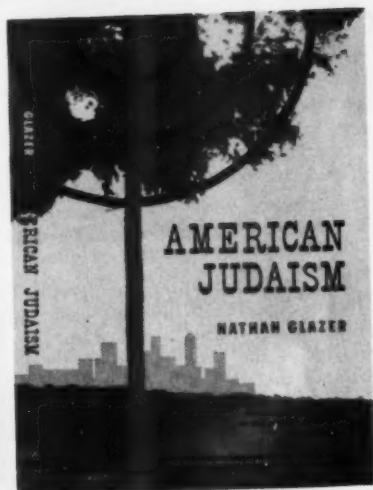
- Bourges sheets
- Craftint
- Kemart materials
- Zipatone
- all graphic art supplies

Send for our 200-page catalog on your letterhead

25 S. Eighth St. • Philadelphia 6, Penna.
Market 7-6655 • Prompt delivery service

Double feature The Barkus & Kaplan-developed direct mail campaign for Rhodes

Paper Co., Philadelphia, distributors of printing papers, uses classic arrangements for one side of the mailing pieces, and cartoony, light touch, two-color layout and copy on the other. Campaign theme is Printers for Posterity, features a different famous printer on each piece—the dignified side having halftone and biographic sketch. The light side has a cartoon character of the printer plus verse copy.



Three covers Chicago designer Bob Amft shows three sides. As AD of *Discus*, the magazine of the Lake Shore Club, he designed this green and black on white

A FARMER had a pet hen, who laid him an egg every day. He was quite appreciative but at the same time he wanted more eggs. One day he asked her if she couldn't up her production. "The thing to do," she told him, "is to get some more hens."

D F KELLER CO *Printers with imagination*

3005 FRANKLIN BLVD CHICAGO 12 ILLINOIS

We have clients in America's foremost industries and would like more



ART PORTFOLIOS

Attache type (illustrated) made of leather-like grained fibre — RIGID. ALSO complete line of zippered Portfolios & Presentation Cases with multi-ring & acetate pockets. Made of long wearing Vinatex, with Allied exclusive Bend Protector.



AT YOUR DEALER OR WRITE FOR FREE CATALOG and PRICES.

ALLIED BRIEF CASE CO., INC., Dept. D6
186 Fifth Ave. N. Y. 10, N. Y.

*Felix Palm & Associates
can do art work any other
studio does, but can do it
a little better, and make
your art dollar go further*

FELIX PALM & ASSOCIATES
155-17 E. ONTARIO ST.
CHICAGO 88, ILLINOIS
MO. 4. 7005

In Chi.

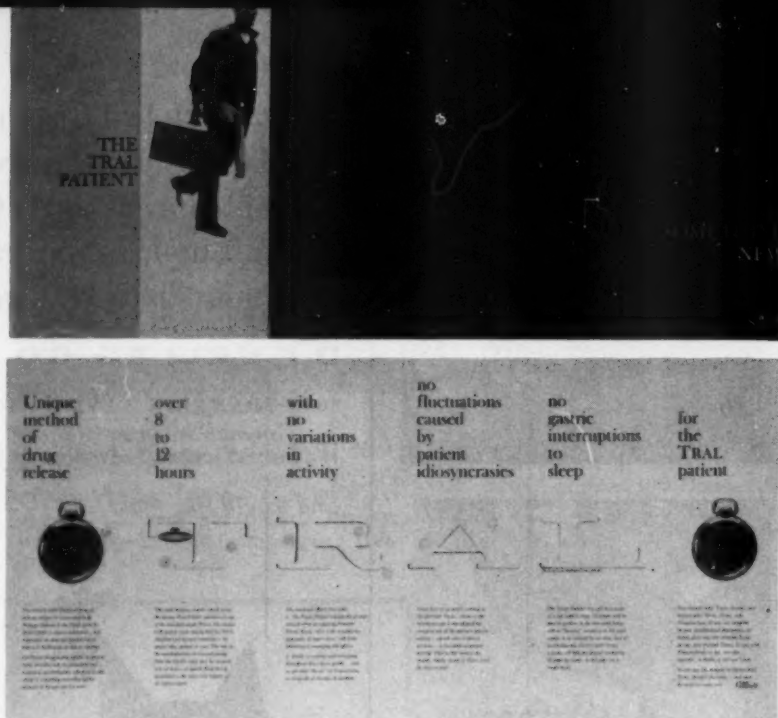
(continued)

cover with fresh charm for a spring issue. Book cover for American Judaism, an historical survey, also uses black and green on white but in dignified symbolic designs, to complement editorial subject. For a Vocab record cover, he used solid black outlines with black-line-screened and solid yellows, the art banded at top and bottom by white dropout letters on solid black bars.

Embossing carries design/story theme

Bedno Associates-designed accordion folder for Abbott Laboratories' Gradumet Tral, a pill which gradually changes from full medication to an empty shell over a 12-hour period, visually presents that story with a series of embossed designs. Inside folds show progression of pill's disappearance, beginning with embossed aqua pill next two-color half-tone of watch. Second, third, fourth and fifth panels have gradually disappearing pills—the aqua is gradually lost—placed with blind embossed letters, a capital per panel, spelling Tral. Final panel is

the watch again, with pill shell at its lower left. Watch photography by Ralph Cowan.



Never before at so low a price! Never before

50¢ per word

Hand Lettering

Low priced to fit your advertising budgets!

Choice of many styles to fashion your headlines!

No minimum charges! You receive 24 hr. service!

Phone or write for style brochure!

TED FENBERG associates, inc.
342 Plymouth Court • Chicago, Illinois
Telephone: WAbash 2-7751

Back folds have three photographs by Morton Shapiro, to illustrate each copy phrase which is final, summed-up sell of message — the benefits patient receives through the medication. Far right outside panel, which becomes folder cover, has a product trademark, a symbolic expanded watch holding tradename, an emphasis that the product is a long-acting drug. Embossed sunflowerlike petals surround the trademark design. The mark is repeated on inside second panel, but reduced to fit inside overhang of letter T which is the first blind embossed letter.

The four-color folder's inside and outside panels were printed on one side of the sheet, back to back, the sheet then being folded down the middle so that the inside panels fall on one side, the outside panels on the other.

Chicago clips

National Printing Week features open house in all the city's printing plants . . . Recent *STA* speaker was Louis Redstone, Detroit architect. He showed slides of contemporary design and architecture in South America, Japan and Europe, locales of his recent trips . . . Designer Randall Roth has been named treasurer and board member at Lake Publishing Co. . . . This month marks debut of *Science Research*, new magazine project by Neil P. Ruzic, former editor of *Frontier*, Armour Research Foundation's award winning publication . . . New *STA* members include

Mary Kit Linskey, who is at once layout artist at Vogue-Wright, assistant at Ray Hasch Studios, and freelancer for University of Chicago Press . . . Also new at STA: Mario Pagliai, at Rand McNally; Vincent Arceles, at Bales Advertising; Robert and William Kaulfuss (twins), Gordon Martin's students at Institute of Design; Jack A. Rose, at Joe Dickinson; Barbara Chadwick, illustration editor of Britannica Junior . . .

Connor Associates now at 1460 E. River Rd., South, Aurora . . . Premium Advertising Association of America holding 26th National Premium Buyers Exposition at Navy Pier, April 6-9, with more than 400 exhibits scheduled. PAAA chairman Gordon C. Bowen advises prospective exhibitors and buyer attendees to register early with show's management, A. B. Coffman Associates, 28 E. Jackson St., Chicago 4. . . Wade Advertising Agency dedicated new offices in Kemper Insurance Bldg., 20 N. Wacker Drive, with reception for 500 guests. The Chicago-Hollywood-New York agency, born in 1909, is headed by Jeff Wade, third family member to hold the presidency. . . . Joseph M. Callan, former Kling Studios vp, has formed a point-of-purchase agency. The J. M. Callan Co., at 664 N. Rush St., will not handle competitive accounts, will service agencies and also direct accounts. . . .

Thomas P. Mahoney, vp, The Regensteiner Corp., Chicago, is chairman of the 1959 Awards Competition sponsored by the Lithographers National Assn. The Ninth Annual Lithographic Awards Competition and Exhibit will be held April 13 at the Greenbrier, White Sulphur Springs, W. Va., during LNA 54th annual convention. Both the winning producers and creators will be honored. Entry deadline is Jan. 13. Blanks and regulations from LNA office, 127 N. Dearborn St., Chicago 2, Ill. . . . Art Springer, who does the Kroger bunny and other things at Cal Dunn Studios, is an ex-Time magazine artist, also an ex-Disneyite. His work appears in Disney's Sleeping Beauty . . .

Chicago designer Jack Strausberg's Sell-Mobiles are point of purchase revolving mobiles which use styrofoam, felt and paper. Strausberg has been retained by Textile Mills Co. as designer/creator of personalized premiums. These include baby bibs, lobster and spaghetti tuckers, barbecue aprons, etc. . . . Gregory Thornton from Hirschmann-Wessel Studio to presidency of Gregory Thornton Studios, Inc., 20 E. Huron St., advertising and editorial art services. ●

on the west coast



Rocket power for institutional

Gould and Associates designed series of strong-contrast ads to emphasize Aerojet-General's contributions to the nation's rocket power. This message also ties in with institutional for General Tire & Rubber Co., Aerojet-General's parent firm. AD of the series Jerome Gould used Bodoni Regular for head and Monsen Medium for text, here dropped out of black background. Note the General Tire stamp midway far right—this is a trademark of the campaign. Art by Sy Mezzerow.

Bank campaign goes off the beaten track

A Smith Company (San Francisco) created and produced direct mail program

for Bank of America Travelers Cheques, to stimulate their sales by other banks, featured Silas Trevelyan, a mythical adventuring sea captain, who regularly reported to his employers back in the Colonies (through the late 1660s and 1670) on his activities in the Caribbean. This locale was chosen because it is a likely spot for banks' clients to be vacationing, and using the cheques, this season. Capt. Trevelyan's activities included a run-in with pirates, finding a treasure, etc. The reports were written in the style of those times—both words and penmanship—on simulated parchment. The reports always made the point that but for the fact that he had a liberal supply of the cheques, the captain might never have been able to survive.

Each report was sent in or with a different gimmick which was also a simulated part of the times and locale—a replica of a Spanish coin, a treasure map, a conch shell, etc. The mailings came wrapped in burlap, or in a bamboo holder, and other devices meant to make an impression, be handled and examined. A follow-up mailing was a definite breakaway from the 17th century mood. The follow-up was a very modern letter from J. H. Alter, Bank of America assistant vice president, and a colorful promotional booklet employing as theme bars of colors placed in racing angled lines from front cover on through to back. Quick-moving effect of the design complements the booklet's title in italics: *Thirty Seconds with Bank of America Travelers Cheques*. Also sent, a "bankbook" listing overseas agencies which sell the cheques. ●

CAMERA HAWAII

Editorial & Advertising Illustration
Honolulu's most versatile photographers
directed by

WERNER STOY

Honolulu, Hawaii Cable: CAMHAWAII

RETOUCHING
PRODUCT ILLUSTRATION
COLOR B W

BACKED BY A COMPLETE ART SERVICE

Layout to complete job. Quick service
Fast Airmail service on out-of-town orders

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Well advertised brands of bread
build store traffic... and profits

HEUBLEIN-BUSCH, INC. A Supplier of Yeast and Other Ingredients to the Baking Industry

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1)

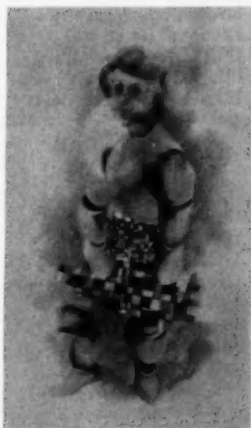
ST. LOUIS' FIRST

brings story of
good art
and design
to another
major market

With the sponsoring of their First Annual Awards Exhibition members of the Art Directors Club of St. Louis have focused attention in their marketing area on the role of good art and design in marketing and selling.

Off to a fast start, the show attracted 677 entries. Judges James Sherman (NSAD President and Vice President of McCann-Erickson Inc.), James Fish (Director of Advertising General Mills Inc.) and Jerry Birn (Copy Supervisor, Tatham-Laird, Inc., Chicago) awarded gold medals to 34 pieces.

Nearly 350 saw the awards presented by illustrator Robert Fawcett. The exhibit was on display for two weeks at Stiz, Baer, Fuller.



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3)



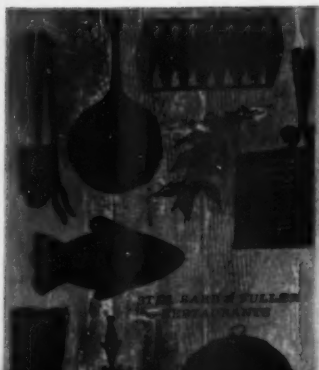
4)



5)



- 1) Trade publication ad
AD: Carl Klinghammer
Photo: Justin Savage
Agency: D'Arcy Advertising
Client: Anheuser Busch Inc.,
Bakery Products Div.
- 2) Direct mail
AD: Shelton Voges
Art: Seigfried Reinhardt
Client: Universal Printing Co.
- 3) AD: Harold Jones
Art: Cassell-Paul Inc.
Client: Kerr-McGee Industries
Agency: Winus-Brandon
- 4) AD: Josef Dettling
Photo: Dick Boyer
Agency: Gardner Advertising
Client: Bemis Bag Co.
- 5) AD: Nedra Ty Hoester
Art: Nedra Ty Hoester
Client: Southwestern Bell Tel. Co.
- 6) AD: Joel Kurts
Art: Jim Cummins
Client: Stiz, Baer & Fuller
- 7) AD: Lillian Brune, Esther Carlson
Art: James Cummins
Client: Concordia Publishing Co.



6)



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194. copy of artwork
195. duplicate transparencies
196. dye transfer prints
198. Ektachrome
199. Ektachrome processing
197. dye transfer prints, giant

200. enlargements
201. Flexichrome
202. montage
203. mural color transparencies
204. photocomposing
205. photocomposing on transparencies
206. photomurals
207. reprodupe
208. reprodyne
209. reproportioning
210. screened veloxes
211. slides
212. strip-ups
213. 35mm negs & positives
214. transparencies
215. transparency art
216. type C prints
217. viewgraph slides

COPY PRINTS

218. color film strips
219. colorstats
220. copy prints
221. ozalids
222. ozachromes
223. photostats
224. photostats on acetate, in opaque black or white
225. visualcast slides

GRAPHIC ARTS

226. acetate proofing
227. advertising presentations
228. ad pre-prints
229. bindery
230. display manufacturers
231. electros
232. gravure plates
233. handpress
234. industrial comic books
235. lithography
236. newspaper comic sections
237. paper dealers
238. photoengraving
239. photogelatin printing
240. printers, letterpress
241. rotogravure
242. sheet-fed gravure
243. silk screen printers
244. type direction
245. type foundry
246. typographers, hand
247. typographers, machine
248. typography, old fashioned
249. typography, photo
250. Vartyping

OFFICE SERVICES

251. employment agencies
252. messenger services

REPRESENTATIVES

253. artists representatives
254. photographers representatives

STUDIOS

255. art studios
256. photo studios

CLASSIFIED LISTINGS

ART

1. advertising design

Ahrend Associates, Inc. PL 1-0312
601 Madison Ave., NYC 22
broch/ann. rpts./sls promo/idea to print
Len Bastrup, Associates PO 2-7865
74 Turtleback Rd., Wilton, Conn.
creative design & production
Robert P. Burchett
12 E. Chase St., Baltimore, 2, Md.
advertising design
Ed Carinni PL 3-4394
210 E. 47 St., NYC
Chenault Associates, Inc. PL 1-0095
Amster Yard, 211 E. 49 St., NYC 17
see alphabet. index for other listings
Bob Clark and Friends CA 7-7227
1008 S.W. 6th Ave., Portland 4, Ore.
annual reports, booklets, layouts
Tony Cooper, Inc. PL 8-1510
400 Madison Ave., NYC 22
layout, design & follow-thru
Russ Coventry MO 4-7311
155 E. Ohio St., Chicago 11, Illinois
booklet, catalog, letterhead, pkge. layouts
Neel D. Davis LI 9-7379
2339 N. Geneva Terr., Chicago 14, Ill.
creative design for ads/catalogs/direct mail
Design Unlimited IV 3-5955
111 Front St., Hempstead, L.I., N.Y.
creative design for Long Island Advertisers
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
creative, decorative trade & consumer
Charles F. Dreyer * Art Service YU 6-4242
480 Lex. Ave., NYC 17 MO 7-3780
Promotion, technical illus. finishes
Don Engbert AD 2-7862
1440 Demeter Dr., Freeport, Ill.
designer, illustrator - fash. - fig.
John H. Fay LY 3-4979
23 Carol St., Lynbrook, N.Y.
broch., reports, illus., rough to finish
Stan Fraydas WA 4-6145
59 W. 12 St., NYC 11
design, decorative art
Fred Halpern RI 6-5444
34 S. 17th St., Phila., 3, Pa.
industrial brochures, catalogs, etc.
Hastings & Banks TH 5-3484
681 S. Norton Ave., L.A. 5, Calif.
design, layout & follow thru
C. J. Hepburn EX 3-2860
Rexford, New York
illustration & design
Robert Hovanec Advertising Art. Serv.
110 W. 42 St., NYC 36 LO 4-2493
ads - b/w; color & sales promotion
Robert Luchs MO 8-4584
636 Darling St., Wheaton, Ill.
advert. design, consultant art director
Osborn-Charles Associates, Inc. TE 2-8076
149 E. 62 St., N.Y.C. 21
Irene Charles for creative art direction

George Samerjan LO 4-7257
80 W. 40 St., NYC 18
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
ideas thru to print, tasteful & compelling
Bill Venable LI 5-2408
915 W. Hazelhurst, Detroit 20, Mich.
orig. line designs, scratchbd. cartoons
Warshaw Collection of Business Americana
126 W. 97 St., NYC 25 RI 9-7920
historical

2. advertising strips

Rod Parkinson SH 4-7245
2505 39 St., Lubbock, Texas
advertising, strips, annual rep., pkg. design

3. airbrush

Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
illustration, poster, fine retouching
Charles F. Dreyer * Art Service YU 6-4242
480 Lex. Ave., NYC 17 MO 7-3780
Adv. poster, tech. illus., retouching
Ellis-Art Retouch, Elliot Fromkes PL 5-4329
9 E. 47 St., NYC 17
exactly right for reproduction
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Arne E. Peterson JU 1-4140
25 Duryea St., Islip, L.I., N.Y.
illustration, products, posters, still life

4. airbrush renderings

Sidney Dru LA 4-4377
350 5th Ave., NYC 1
Flexichrome, catalog retouching, color

5. annual report

Len Bastrup, Associates PO 2-7865
74 Turtleback Rd., Wilton, Conn.
creative design & production
Victor Carley CO 2-1841
807 Cherry St., New Milford, N.J.
annual reports
Chenault Associates, Inc. PL 1-0095
Amster Yard, 211 E. 49 St., NYC 17
see alpha. index for other listings
Design Unlimited IV 3-5955
111 Front St., Hempstead, L.I., N.Y.
complete art & production serv.
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
covers, comp. dummies, dec. spots
Fred Halpern RI 6-5444
34 S. 17th St., Phila., 3, Pa.
from layout to printed report
C. J. Hepburn EX 3-2860
Rexford, New York
illustration & Design

Robert Hovanec Advertising Art. Serv.
110 W. 42 St., NYC 36 LO 4-2493
design, finished art - surveys & reports
Bruno Junker MU 7-3572
505 5th Ave., Suite 1301 N.Y. 17
maps, birdseye views, perspectives
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Rod Parkinson SH 4-7245
2505 39 St., Lubbock, Texas
adv., strips, annual rep., pkg. design
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
bright clean book design, sparkling covers

6. architectural rendering

Seymour Snyder MU 2-1480
11 E. 44 St., NYC 17
all mediums, color, b/w, also interiors

7. art directors, consultant

Len Bastrup, Associates PO 2-7865
74 Turtleback Rd., Wilton, Conn.
creative design & production
Victor Carley CO 2-1841
807 Cherry St., New Milford, N.J.
art director, consultant
Irene Charles TE 2-8076
149 E. 62 St., NYC 21
art dir of Osborn-Charles Assoc. Inc.
Bob Clark and Friends CA 7-7227
1008 S.W. 6th Ave., Portland 4, Ore.
complete campaigns, ideas thru to print
Tony Cooper, Inc. PL 8-1510
400 Madison Ave., NYC 22
publication & ad design & consultation
Ernest Costa CI 6-2847
3 West 46 St., NYC 36
Art directors, consultant
Design Directions MU 9-4948
1170 Broadway, NYC 1
package; P.O.P.; & display; design specialists
Design Unlimited IV 3-5955
111 Front St., Hempstead, L.I., N.Y.
creatively serv. all of Nassau Cty.
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
complete campaigns from ideas thru to print
Charles F. Dreyer * Art Service YU 6-4242
480 Lex. Ave., NYC 17 MO 7-3780
adv., edit., promo., technical
Robert Luchs MO 8-4584
636 Darling St., Wheaton, Ill.
adver. design, consultant art director
Allan Melhado BR 9-3911
55 W. 42 St., NYC 36
design & follow thru
Osborn-Charles Associates, Inc. TE 2-8076
149 E. 62 St., NYC 21
Irene Charles for creative art direction
George Samerjan LO 4-7257
80 W. 40 St., NYC 18
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
complete campaigns, ideas thru to print

8. book jackets

Nina Albright EL 5-1230
320 E. 53 St., NYC 22
general

Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
beautifully designed to stand out & sell
James W. Woolverton
P.O. Box 414, Eastland, Texas
paintings for covers

9. booklets, direct mail

Ahrend Associates, Inc. PL 1-0312
601 Madison Ave., NYC 22
sls-bldg. ideas/art/copy/production
Len Bastrup, Associates PO 2-7865
74 Turtleback Rd., Wilton, Conn.
creative design & production
Ed Carinni PL 3-4394
210 E. 47 St., NYC
Victor Carley CO 2-1841
807 Cherry St., New Milford, N.J.
booklets
Chenault Associates, Inc. PL 1-0095
Amster Yard, 211 E. 49 St., NYC 17
see alpha. index for other listings
Bob Clark and Friends CA 7-7227
1008 S.W. 6th Ave., Portland 4, Ore.
complete service for art & production
Tony Cooper, Inc. PL 8-1510
400 Madison Ave., NYC 22
from concept thru reproduction
The Copy Shop MU 3-9580
130 E. 40 St., NYC 16
freelance copywrtng/idea ser- all media
Design Unlimited IV 3-5955
111 Front St., Hempstead, L.I., N.Y.
complete design & prod. services
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
visuals, comps, finishes
Stan Fraydas WA 4-6145
59 W. 12 St., NYC 11
design, decorative art
Robert Hovanec Advertising Art Serv. LO 4-2493
110 W. 42 St., NYC 36
surveys; reports; inserts
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Osborn-Charles Associates, Inc. TE 2-8076
149 E. 62 St., NYC 21
Irene Charles for creative art direction
Ted Pollack FI 1-2392
140-35 182 St., Spfld. Gdns. 13, N.Y.
creative layouts, spots, mech.
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
eye-catch. keepsks. rather than throwaways

10. Bourges technique

Bourges Color Corp. WA 4-8070
80 5th Ave., NYC 11
The Bourges Process art materials
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16

11. car cards

Ariston, Inc. WO 2-2924
1197 McCarter Hwy., Newark 4, N.J.
Design & production by silk screen

Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
humorous, decorative

12. caricatures

Joe Aronson PE 5-7718
1429 Spruce St., Phila. 2, Pa.
stylized, humorous, line, tone, color
Charles F. Dreyer * Art Service YU 6-4242
480 Lex. Ave., NYC 17
topical, edit., pic-graphic spots
"Davo" Hirsch PL 2-8760
6748 Crandon Ave., Chicago 49, Ill.
Eli Jacob AL 5-1636
106 W. 13 St., NYC 11
caricatures only; from life or photos

13. cartoons

Arista Visuals Inc. MU 3-4329
101 Park Ave., NYC 17
we focus on quality, originality & service
Joe Aronson PE 5-7718
1429 Spruce St., Phila. 2, Pa.
gags as well as drawings, line, tone, color
Robert P. Burchett
12 E. Chase St., Baltimore 2, Md.
cartoons
Bob Clark and Friends CA 7-7227
1008 S.W. 6th Ave., Portland 4, Ore.
humorous, stylized or high design
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
spots, cartoon strips
Morton Bruce Freeman WA 7-4248
227 Haven Ave., N.Y. 33, N.Y.
gags tailored to fit any subject
Max Gwin R-382
Nappanee, Indiana
gag cartoons slanted for any purpose
Kurt Herz MU 7-0373
20 W. 45 St., Rm. 1200, NYC
spots, decorative humorous
Charles Herzog III Studio TR 1-2875
7338 Woodward Ave., Detroit 2, Mich.
Cissie Peltz BR 1-6925
1943 N. Summit Ave., Milwaukee 2, Wisc.
featured in Nat. magazines & newspapers
William C. Popper & Co. CA 6-4450
148 Lafayette St., NYC 13
color printers since 1893
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
humorous &/or high designs; gags too
Bill Venable LI 5-2408
915 W. Hazelhurst, Detroit 20, Mich.
cartoon spots, humor. illustration
James W. Woolverton
P.O. Box 414, Eastland, Texas
gags & renderings, b/w

14. catalogs

Ahrend Associates, Inc. PL 1-0312
601 Madison Ave., NYC 22
sls-bldg. mail ord/ind'l cats-pln thru prnt.
Alex J. Bernadski RO 4-8069
3367 Weidner Ave., Oceanside, L.I., N.Y.
instruc. manuals, broch., layouts-finish
Chenault Associates, Inc. PL 1-0095
Amster Yard, 211 E. 49 St., NYC 17
see alpha. index for other listings

Tony Cooper, Inc. PL 8-1510
400 Madison Ave., NYC 22
from concept thru reproduction
The Copy Shop MU 3-9580
130 E. 40 St., NYC 16
freelance copywrtng/idea ser-all media
Design Unlimited IV 3-5955
111 Front St., Hempstead, L.I., N.Y.
complete design & prod. services
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
from ideas thru to print
Allan Melhado BR 9-3911
55 W. 42 St., NYC 36
design & follow thru
Osborn-Charles Associates, Inc. TE 2-8076
149 E. 62 St., NYC 21
Irene Charles for creative art direction
Rapid Art Service MU 3-8215
304 E. 45 St., NYC

15. charts

Arista Visuals Inc. MU 3-4329
101 Park Ave., NYC 17
we focus on quality, originality & service
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
statistical & technical charts, graphs, maps
Rapid Art Service MU 3-8215
304 E. 45 St., NYC
Eugene Gregory Thomas PR 5-6798
275 Tulip Ave., Floral Pk., L.I., N.Y.
ind. color slides & film strips

16. color separations

Bourges Color Corp. WA 4-8070
80 5th Ave., NYC 11
The Bourges Process art materials
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
perfect register

17. comic books

Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
commercial comic books & strips
William C. Popper & Co. CA 6-4450
148 Lafayette St., NYC 13
color printers since 1893

18. continuities

Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
straight or humorous

19. displays

Ariston, Inc. WO 2-2924
1197 McCarter Hwy., Newark 4, N.J.
Design & production by silk screen
Len Bastrup, Associates PO 2-7865
74 Turtleback Rd., Wilton, Conn.
creative design
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
point of sales

Charles F. Dreyer* Art Service YU 6-4242
480 Lex. Ave., NYC 17 MO 7-3780
store-counter, self-pkging, exhibit plns.
Neal Goldman Associates, Inc. MU 8-2286
34 E. 51 St., NYC 22
creative organization, spec'lsts in displays
S. Miller Mack ME 5-1408
7811 Mill Rd., Phila. 17, Pa.
exhibits & displays, design & prod.
Osborn-Charles Associates, Inc. TE 2-8076
149 E. 62 St., NYC 21
Irene Charles for creative art direction
Rapid Art Service MU 3-8215
304 E. 45 St., NYC
Seymour Snyder MU 2-1480
11 E. 44 St., NYC 17
still life, interiors, architect. landscps.
Eugene Gregory Thomas PR 5-6798
275 Tulip Ave., Floral Pk., L.I., N.Y.
3-D models, vacuum forming
Warsaw Collection of Business Americana
126 W. 97 St., NYC 25 RI 9-7920
historical

20. exhibits

Len Bastrup, Associates PO 2-7865
74 Turtleback Rd., Wilton, Conn.
creative design
Charles F. Dreyer* Art Service YU 6-4242
480 Lex. Ave., NYC 17 MO 7-3780
design, model-bldg. constr-supv.
Neal Goldman Associates, Inc. MU 8-2286
34 E. 51 St., NYC 22
S. Miller Mack ME 5-1408
7811 Mill Rd., Phila. 17, Pa.
exhibits & displays, design & prod.
Osborn-Charles Associates, Inc. TE 2-8076
149 E. 62 St., NYC 21
Irene Charles for creative art direction
Rapid Art Service MU 3-8215
304 E. 45 St., NYC
Warsaw Collection of Business Americana
126 W. 97 St., NYC 25 RI 9-7920
historical

21. fine art for industry

Chenault Associates, Inc. PL 1-0095
Amster Yard, 211 E. 49 St., NYC 17
see alpha, index for other listings
Roger Epply EV 8-9506
Old Saybrook, Connecticut
merchant marine b/w color
C. J. Hepburn EX 3-2860
Rexford, New York
illustration & design
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Rod Parkinson SH 4-7245
2505 39 St., Lubbock, Texas
fine art for ind., wash draw., ideas
George Samerjan LO 4-7257
80 W. 40 St., NYC 18
Seymour Snyder MU 2-1480
11 E. 44 St., NYC 17
landscapes, still life, architect., all mediums

22. greeting cards

Joe Aronson PE 5-7718
1429 Spruce St., Phila. 2, Pa.
studio type, line, tone, color, ideas, verse
John L. Gierach NORwalk-VO 6-7293

Cricket Lane, Darien, Conn.
Greeting Cards
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters

23. ideas

Ahrend Associates, Inc. PL 1-0312
601 Madison Ave., NYC 22
sls promo/mail ord/ind'l. ideas that sell
Arista Visuals Inc. MU 3-4329
101 Park Ave., NYC 17
we focus on quality, originality & service
Bob Clark and Friends CA 7-7227
1008 S.W. 6th Ave., Portland 4, Ore.
creative, original, sales producers
Tony Cooper, Inc. PL 8-1510
400 Madison Ave., NYC 22
look! read! a copy-writing layout man
The Copy Shop MU 3-9580
130 E. 40 St., NYC 16 MU 3-1455
freelance copywrtng/idea ser-all media
Design Unlimited IV 3-5955
111 Front St., Hempstead, L.I., N.Y.
creative solutions to promo. problems
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
direct, unusual, complete campaigns
Rod Parkinson SH 4-7245
2505 39 St., Lubbock, Texas
fine art for ind., wash draw., ideas
Studio Roman FL 8-8133
132-45 Avery Ave., Flushing, N.Y.
original ideas executed & produced to sell
Vic Take PA 7-8500
8230 Forsyth Blvd., St. Louis 24, Mo.
ideart for ideadvertising

24. interiors

Joseph M. Halpert LA 4-4377
350 5th Ave., NYC 1
merchandise illus., all mediums

25. labels

Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
creative, die-cuts, to meet all needs
Ever Ready Label Corp. PL 1-3040
357 Cortlandt St., Belleville 9, N.J.
for every kind of label-free design ser.
Roy Horton Studios PL 3-4914
151 E. 50 St., NYC 22
rough, comp., mechanical
Osborn-Charles Associates, Inc. TE 2-8076
149 E. 62 St., NYC 21
Irene Charles for creative art direction
William Metzlg MU 7-0512
331 Madison Ave., NYC 17
trademarks, labels, package design, letterhead

26. layouts

Arista Visuals Inc. MU 3-4329
101 Park Ave., NYC 17
we focus on quality, originality & service
Victor Carley CO 2-1841
807 Cherry St., New Milford, N.J.
layouts

Chenault Associates, Inc. PL 1-0095
Amster Yard, 211 E. 49 St., NYC 17
see alpha, index for other listings
Bob Clark and Friends CA 7-7227
1008 S.W. 6th Ave., Portland 4, Ore.
creative layout, illustration, lettering
Tony Cooper, Inc. PL 8-1510
400 Madison Ave., NYC 22
basic, creative, trade, consum., all media
Joseph Davis CL 8-1585 (Eve.)
1288 E. 49 St., Bklyn. 34, N.Y.
design/edit/promo/direct mail/idea man/prod.
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
industrial, consumer for all media
Fred Halpern RI 6-5444
34 S. 17th St., Phila. 3, Pa.
industrial - consumer - institutional
Robert Hovanec Advertising Art Ser.
110 W. 42 St., NYC 36 LO 4-2493
ads, booklets, surveys
Samuel Leschin MU 2-7433
545 5th Ave., NYC 17
also letter., design, pckge., comps, finish
James R. Morrison SH 3-3221
P.O. Box 338, Milton, W. Va.
industrial, design & illustration
Osborn-Charles Associates, Inc. TE 2-8076
149 E. 62 St., NYC 21
Irene Charles for creative art direction
Miguel Palazon 3-8122
402 E. Mulberry St., Bloomington, Ill.
layouts, general illustration, cartoons
James W. Woolverton
P.O. Box 414, Eastland, Texas
comp rendering from ideas or layouts

27. letterheads

Len Bastrup, Associates PO 2-7865
74 Turtleback Rd., Wilton, Conn.
creative design & production
Design Unlimited IV 3-5955
111 Front St., Hempstead, L.I., N.Y.
complete design & prod. services
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
design, finish, all types of businesses
William Metzlg MU 7-0512
331 Madison Ave., NYC 17
trademarks, labels, package design, letterhead
Osborn-Charles Associates, Inc. TE 2-8076
149 E. 62 St., NYC 21
Irene Charles for creative art direction

28. maps

Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
decorative, statistical, technical
Charles F. Dreyer* Art Service YU 6-4242
480 Lex. Ave., NYC 17 MO 7-3780
dec., funct., educa., navigation
Bruno Junker MU 7-3572
505 5th Ave., Suit- 1301, N.Y. 17
perspective, birdseye views, industrial
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Monsen Typographers, Inc. RI 7-6191
960 W. 12 St., L.A., 15, Calif.
Monsen map type

Monsen Typographers, Inc.
22 E. Illinois St., Chi. 11, Ill.
Monsen map type

SU 7-1223

29. mechanicals

Chennault Associates, Inc. PL 1-0095
Amster Yard, 211 E. 49 St., NYC 17
see alpha. index for other listings
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
clean, precise-type specs
Charles F. Dreyer* Art Service YU 6-4242
480 Lex. Ave., NYC 17
exp. econ. follow-up of your design
Ray Horton Studios PL 3-4914
151 E. 50 St., NYC 22
Robert Hovanec Advertising Art. Serv.
110 W. 42 St., NYC 36 LO 4-2493
our prod. know-how saves you \$ & time
Osborn-Charles Associates, Inc. TE 2-8076
149 E. 62 St., NYC 21
Irene Charles for creative art direction
Warsaw & Company, Inc. LE 2-1040
40 E. 34 St., NYC 16

30. oil painting

Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters

31. package design

Alvend Associates, Inc. PL 1-0312
601 Madison Ave., NYC 22
pkgs./labels/logos/ltds. that move goods
Len Bastrup, Associates PU 2-7865
74 Turtleback Rd., Wilton, Conn.
creative design & production
Chennault Associates, Inc. PL 1-0095
Amster Yard, 211 E. 49 St., NYC 17
see alpha. index for other listings
Design Directions MU 9-4948
1170 Broadway, NYC 1
design & construction/package coordinators
Design Unlimited IV 3-5955
111 Front St., Hempstead, L.I., N.Y.
creative solutions to pkgg. problems
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
complete design service; comp to finish
Charles F. Dreyer* Art Service YU 6-4242
480 Lex. Ave., NYC 17
ideas to finishes, food-prod. illustrated
John L. Gierach Norwalk-VO 6-7293
Cricket Lane, Darien, Conn.
Package design
Neal Goldman Associates, Inc. MU 8-2286
34 E. 51 St., NYC 22
Roy Horton Studios PL 3-4914
151 E. 50 St., NYC 22
rough, comp., mechanical
Ingersoll Studios BR 9-5132
4 W. 40 St., NYC
rough, comp., mechanical
Manny T. Malhado LA 8-1631
144-51 224th St., Spfld. Gardens 13, N.Y.
creative packaging
William Metzsig MU 7-0512
331 Madison Ave., NYC 17
trademarks, labels, package design, letterhead

Osborn-Charles Associates, Inc. TE 2-8076
149 E. 62 St., NYC 21
Irene Charles for creative art direction
Rod Parkinson SH 4-7245
2505 39 St., Lubbock, Texas
adv., strips, annual rep., pkg. design
Ted Pollack FI 1-2392
140-35 182 St., Spfld. Gdns. 13, N.Y.
layouts to mech., cartons, box wraps
George Samerjan LO 4-7257
80 W. 40 St., NYC 18

32. pen and ink

Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
adv. & story illustration
Walter Kummé MU 6-3958
13 W. 29 St., NYC 1
art for line reprod.* scratchboard & Crayon
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters

33. pharmaceutical design

Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
layouts, comps, finish; broadsides
Robert Hovanec Advertising Art Serv.
110 W. 42 St., NYC 36 LO 4-2493
detail folders, ads, blotters, etc.
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters

34. point-of-sale

Ariston, Inc. WO 2-2924
1197 McCarter Hgwy., Newark 4, N.J.
Design & production by silk screen
Len Bastrup, Associates PO 2-7865
74 Turtleback Rd., Wilton, Conn.
creative design & production
Chennault Associates, Inc. PL 1-0095
Amster Yard, 211 E. 49 St., NYC 17
see alpha. index for other listings
Bob Clark and Friends CA 7-7227
1008 S.W. 6th Ave., Portland 4, Ore.
brainstorming sessions by appointment only
Design Unlimited IV 3-5955
111 Front St., Hempstead, L.I., N.Y.
complete design & prod services
Jesse Srofe PA 1-1589
Carew Tower, Cincinnati 2, Ohio
Ful-Vue Boots — for special cosmetic offers

35. portraits, painting

Arnold Allen, Illus. Portrait Ptr. RA 9-2869
50-16 41 St., L.I. 4, N.Y.
specialist, oil-all media, fine art for ind.
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters

36. posters

Ariston, Inc. WO 2-2924
1197 McCarter Hgwy., Newark 4, N.J.
Design & production by silk screen
Bob Clark and Friends CA 7-7227
1008 S.W. 6th Ave., Portland 4, Ore.
genuine traffic stoppers

Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
travel, food, industrial
Simon Goldsmith RE 2-9834
30 Church St., NYC 7
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Saul Mandel Circle 7-3031
43 W. 56 St., NYC 19
Home: 163 Maytime Dr., Jericho, NY, OV. 1-3074
Melanie Merckenich TO 6-5444
10 Moss, Apt. 200, HighInd. Pk. 3, Mich.
posters, cards, for silk screen
Arne E. Peterson JU 1-4140
25 Duryea St., Islip, L.I., N.Y.
Rapid Art Service MU 3-8215
304 E. 45 St., NYC
Warsaw Collection of Business Americana
126 W. 97 St., NYC 25 RI 9-7920
historical

37. presentations

Arista Visuals Inc. MU 3-4329
101 Park Ave., NYC 17
we focus on quality, originality & service
Ariston, Inc. WO 2-2924
1197 McCarter Hgwy., Newark 4, N.J.
Design & production by silk screen
Bourges Color Corp. WA 4-8070
80 5th Ave., NYC 11
The Bourges Process art materials
Bob Clark and Friends CA 7-7227
1008 S.W. 6th Ave., Portland 4, Ore.
cinch that account on first call
The Copy Shop MU 3-9580
130 E. 40 St., NYC 16 MU 3-1455
freelance copywrtng/idea ser-all media
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
effective & unique design
Simon Goldsmith RE 2-9834
30 Church St., NYC 7
Rapid Art Service MU 3-8215
304 E. 45 St., NYC
Mark Snyder Film Lettering LO 4-9353
37 W. 39 St., NYC 18
fast econ. hand lettering process
Eugene Gregory Thomas PR 5-6798
275 Tulip Ave., Floral Pk., L.I., N.Y.
chrts./color slides/scale models

38. product design

Len Bastrup, Associates PO 2-7865
74 Turtleback Rd., Wilton, Conn.
creative design
Charles F. Dreyer* Art Service YU 6-4242
480 Lex. Ave., NYC 17
ideas, research, render. engineer-contact
Neal Goldman Associates, Inc. MU 8-2286
34 E. 51 St., NYC 22
Larry L. McCortt
4358 Beechmont Dr., R.R. 6, Batavia, Ohio
for one of a kind or a thousand
Richard Rummonds Assoc. WA 3-6234
900 W. 190 St., NYC 40
housewares — also see our 255 listing

39. record albums

Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters

Henry E. Sendlein JU 2-4540
40 W. 57 St., NYC 19
includ. prod. ser. — plates, print., lam.
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
over 200 beautiful covers now selling

40. editorial art technique

Clemens Grotter MU 2-3296
516 5th Ave., NYC 36
advertising, public relations art

41. scale models

Bill Gernert CY 2-5890
936 Caldwell Lane, Nashville, Tenn. (4)
scale, period, mod. interiors or exteriors
Eugene Gregory Thomas PR 5-6798
275 Tulip Ave., Floral Pk., L.I., N.Y.
auto, aircraft, missile, historical

42. scratchboard

Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
adv. product, story illustration
Charles F. Dreyer* Art Service YU 6-4242
480 Lex. Ave., NYC 17 MO 7-3780
dec., food, fig. & tech. illus.
Robert Hovanec Advertising Art. Serv. LO 4-2493
110 W. 42 St., NYC 36
historical homes, telephones, spots
Walter Kummé MU 6-3958
13 W. 29 St., NYC 1
art for line reproduction*pen/ink/crayon

43. spots

Chenault Associates, Inc. PL 1-0095
Amster Yard, 211 E. 49 St., NYC 17
see alpha. index for other listings
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
decorative, humorous, realistic; all media
Charles F. Dreyer* Art Service YU 6-4242
480 Lex. Ave., NYC 17 MO 7-3780
dec., scratchbd., symbols, tech.
Morton Bruce Freiman WA 7-4248
227 Haven Ave., N.Y. 33, N.Y.
be the first on your blk. to see my spots
Simon Goldsmith RE 2-9834
30 Church St., NYC 7
Kurt Herz MU 7-0373
20 W. 45 St., Rm. 1200, NYC
decorative humorous, cartoons
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters

44. stock art

A. A. Archbold, Publisher
Box 20740-AD, L.A. 6, Calif.
The Bettmann Archive PL 8-0362
215 E. 57 St., NYC 22
Culver Service MU 4-5054
660 1st Ave., NYC
Warsaw Collection of Business Americana
126 W. 97 St., NYC 25 RI 9-7920

45. trade marks

Len Bastrup, Associates PO 2-7865
74 Turtleback Rd., Wilton, Conn.
creative design & production
Design Directions MU 9-4948
1170 Broadway, NYC 1
trademark/package design & coordination
Design Unlimited IV 3-5955
111 Front St., Hempstead, L.I., N.Y.
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
creative design
Charles F. Dreyer* Art Service YU 6-4242
480 Lex. Ave., NYC 17 MO 7-3780
many nat. consumer-ind. now in use
William Metzlig MU 7-0512
331 Madison Ave., NYC 17
trademks. labels, pkg. design, letterhead
Warsaw Collection of Business Americana
126 W. 97 St., NYC 25 RI 9-7920
historical, research

46. trade publishing art

Sol Damber DI 2-7163
7309 Paso Robles Ave., Van Nuys, Calif.
ind., scientific, military in color, b/w
Charles F. Dreyer* Art Service YU 6-4242
480 Lex. Ave., NYC 17 MO 7-3780
edit. covers, tech. advertiser's serv.

47. wash drawing, b/w

Chenault Associates, Inc. PL 1-0095
Amster Yard, 211 E. 49 St., NYC 17
see alpha. index for other listings
Bob Clark and Friends CA 7-7227
1008 S.W. 6th Ave., Portland 4, Ore.
so real they look like color
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
adv., product, story illustration, interiors
Roger Epply EV 8-9506
Old Saybrook, Connecticut
merchant marine w/figures
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Rod Parkinson SH 4-7245
2505 39 St., Lubbock, Texas
fine art for ind., wash draw., ideas

48. watercolor

Roger Epply EV 8-9506
Old Saybrook, Connecticut
merchant marine w/figures
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Jeannette Nichols BE 8-5333
10200 S. Parnell, Chicago 28, Ill.
marine watercolor

ILLUSTRATION

49. aeronautical

Sol Damber DI 2-7163
7309 Paso Robles Ave., Van Nuys, Calif.
scientific, astronaut., w/fig. color, b/w

Bruno Junker MU 7-3572
505 5th Ave., Suite 1301, N.Y. 17
aviation, astronautics, missiles & rockets
Rod Parkinson SH 4-7245
2505 39 St., Lubbock, Texas
industrial, aeronautical, story
Eugene Gregory Thomas PR 5-6798
275 Tulip Ave., Floral Pk., L.I., N.Y.
spots, render., exploded views

50. astronomical

Walter Mesaros FU 8-4160
623 Hamilton St., Rahway, N.J.
dynamic space renderings, missiles, satellites

51. animals

Alltime Animals Agency CI 2-2550
550 5th Ave., NYC 36
variety live farm & exotic animals
Joe Aronson PE 5-7718
1429 Spruce St., Phila. 2, Pa.
dec. humorous, line, tone, color
R. J. Davidson PR 5-4050
562 Kirkby Rd., Elmont, L.I., N.Y.
decorative, humorous & line, color, half tone
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
realistic, decorative, humorous, all media
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
PIP OX 7-6191
507 5th Ave., NYC 17
stock photos & assignments
Lloyd Sandford FA 6-6714
31-03 Garrison Terrace, Fair Lawn, N.J.
all types, realistic, pen & ink, gouache
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
decorative, humorous & accurate
James R. Summers MU 8-5236
353 E. 50 St., NYC 22
realistic & stylized, color & b/w

52. automobiles

Everett Barclay OL 5-2403
96 Leroy Ave., Darien, Conn.
cars with famous art. bckgrds., figures
The Bettmann Archive PL 8-0362
215 E. 57 St., NYC 22
photos, drawings of old automobiles
Culver Service MU 4-5054
660 1st Ave., NYC
funny old pix & prints
Larry L. McCartt
4358 Beechmont Dr., R.R. 6, Batavia, Ohio
antiques, classics, sports
Arne E. Peterson JU 1-4140
25 Duryea St., Islip, L.I., N.Y.
creative & all leading makes

53. biblical

Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Rod Parkinson SH 4-7245
2505 39th St., Lubbock, Texas
children's books, biblical, stylized

54. characters

Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters

55. chemical

The Bettmann Archive PL 8-0362
215 E. 57 St., NYC 22
historical prints of alchemy, chemistry
Culver Service MU 4-5054
660 1st Ave., NYC
historical prints & pictures

56. children

Nina Albright EL 5-1230
320 E. 53 St., NYC 22
all ages, realistic
George Buctel KI 9-7629
5615 Netherland Ave., Riverdale 71, N.Y.
commercial & book illustration
Estelle Mandel RE 7-5062
46 E. 80th St., NYC 21
agent for fine arts painters
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
charming, light, strong design
James R. Summers MU 8-5236
353 E. 50 St., NYC 22
realistic & stylized, color & b/w

57. children's books

Nina Albright EL 5-1230
320 E. 53 St., NYC 22
text books — trade books — all media
George Buctel KI 9-7629
5615 Netherland Ave., Riverdale 71, N.Y.
trade, & educational readers
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Rod Parkinson SH 4-7245
2505 39th St., Lubbock, Texas
children's books, biblical stylized
Mary Royt KI 9-7629
5615 Netherland Ave., Riverdale 71, N.Y.
trade & educational readers

58. collage

Jeannette Nichols BE 8-5333
10200 S. Parnell, Chicago 28, Ill.
symbolic collage

59. decorative humorous

Arthur R. Askue MU 9-4543
Rm. 1048, 70 E. 45 St., NYC 36
smart, line/color/b&w/ free brochure
R. J. Davidson PR 5-4050
562 Kirkby Rd., Elmont, L.I., N.Y.
animals, people food & line, color half tone
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
spots, ads, booklet illustration
Stan Fraydas WA 4-6145
59 W. 12 St., NYC 11
decorative humorous illustration
Morton Bruce Freiman WA 7-4248
227 Haven Ave., N.Y. 33, N.Y.
wild or woolly

William D. Gorman HE 7-3599
752 Blvd., Bayonne, N.J.
whimsical, debonair, grotesque • all media
Kurt Herz MU 7-0373
20 W. 45 St. Rm. 1200, N.Y.C.
spots, stylized, cartoons
James D. Howze SH 4-7245
2505 39th St., Lubbock, Texas
tempera; spot or page; slides on request
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Robert Salpeter TI 2-0046
1245 Boynton Ave., N.Y.C. 72
decorative, humorous, good stuff
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
funny, stylized, handsome, illuminating
James R. Summers MU 8-5236
353 E. 50 St., NYC 22
decorative humorous, color & b/w

60. fashion & style

Dorothe Cavanagh EN 2-5762
135 W. 79 St., NYC 24
fash. illus., cosmetic heads, accessories
Jan Gary HE 7-3599
752 Blvd., Bayonne, N.J.
stylized, whimsical women & girls • all media
James R. Summers MU 8-5236
353 E. 50 St., NYC 22
Men's & children's fashion illustration

61. figure

Nina Albright EL 5-1230
320 E. 53 St., NYC 22
general, realistic
Bob Clark and Friends CA 7-7227
1008 S. W. 6th Ave., Portland 4, Ore.
glamour girls & luscious babes
Charles Herzog III Studio TR 1-2875
7338 Woodward Ave., Detroit 2, Mich.
figure illustration
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
PIP OX 7-6191
507 5th Ave., NYC 17
stock photos & assignments
Wallace Sauty CI 7-3900 Ext. 646
Wellington Hotel, 7th Ave. & 55th St., NYC 19
product & figure - fashion & style
Charles L. Stockwell 9392
316 Wash. St., Ithaca, N.Y.
realistic, general-write for samples!

62. food

Charles F. Dreyer * Art Service YU 6-4242
480 Lex. Ave., NYC 17
realistic, dec., b/w or color, packaging.
Jan Hogenbyl NU 2-1696
37A Lovell Ct., Nutley 10, N.J.
food-bev., still life, line-½ tone-color

63. furniture

Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
line & wash, b/w & color

VENUS regular

light from 6 to 36 point
medium from 6 to 84 point
bold from 8 to 84 point
extrabold from 8 to 84 point
light italic from 8 to 36 point
medium italic from 8 to 36 point
bold italic from 8 to 66 point

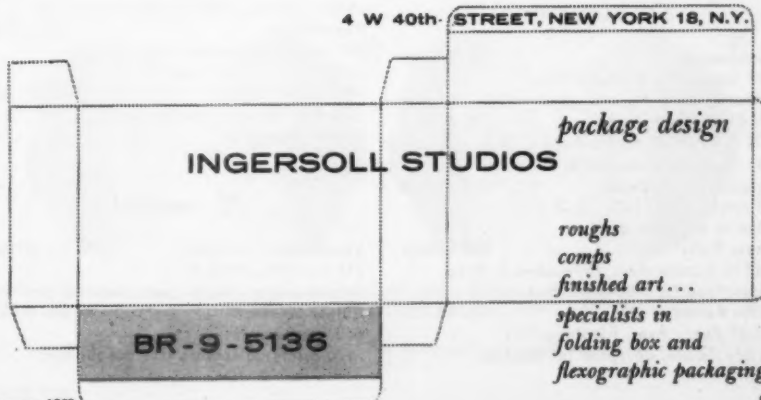
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your letterhead to:

BAUER ALPHABETS, INC.
235 East 45th Street, New York 17, N. Y.
OXford 7-1797-8-9

4 W 40th STREET, NEW YORK 18, N.Y.



Seymour Snyder MU 2-1480
11 E. 44 St., NYC 17
interiors, color, b/w, also architecture

64. general

Bob Clark and Friends CA 7-7227
1008 S.W. 6th Ave., Portland 4, Ore.
we glamorize anything from apples to zebras
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
realistic, decorative, humorous, b/w, color
Charles F. Dreyer* Art Service YU 6-4242
480 Lex. Ave., NYC 17 MO 7-3780
adv., edit, prom., indus. tech. art serv.
John H. Fay LY 3-4979
23 Carol St., Lynbrook, N.Y.
cover, story, aero., astronautics
C. J. Hepburn EX 3-2860
Rexford, New York
illustration & design
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
PIP OX 7-6191
507 5th Ave., NYC 17
world wide stock & sources of sup.
George Samerjan LO 4-7257
80 W. 40 St., NYC 18

65. historical

The Bettmann Archive PL 8-0362
215 E. 57 St., NYC 22
old prints, photos on any subject
Culver Service MU 4-5054
660 1st Ave., NYC
wide assortment of prints
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Larry L. McCart
4358 Beechmont Dr., R.R. 6, Batavia, Ohio
antique automobiles a specialty
Leonard Vosburgh PL 4-4304
62 Mountain Ave., No. Plainfield, N.J.
Warsaw Collection of Business Americana
126 W. 97 St., NYC 25 RI 9-7920
advertising all subjects

66. home furnishings

Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
interiors, b/w & color, wash & line

67. humorous

Joe Aronson PE 5-7718
1429 Spruce St., Phila. 2, Pa.
cartoons, caric. figures, gags, slides
Bob Clark and Friends CA 7-7227
1008 S.W. 6th Ave., Portland 4, Ore.
even the sphinx laughed at our stuff
Morton Bruce Freiman WA 7-4248
227 Haven Ave., N.Y. 33, N.Y.
humor to wake the dead
Cissie Paltz BR 1-6925
1943 N. Summit Ave., Milwaukee 2, Wisc.
bklets, reports, brochures, mag. & TV
Stodie Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
visibly risible, designed for laughter

68. industrial

Chenault Associates, Inc. PL 1-0095
Amster Yard, 211 E. 49 St., NYC 17
see alpha. index for other listings
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
all fields, all media
James D. Howze SH 4-7245
2505 39th St., Lubbock, Texas
1 & 2 color for line repro. slides on request
Bruno Junker MU 7-3572
505 5th Ave., Suite 1301, N.Y. 17
technical & industrial art & illus.
James R. Morrison SH 3-3221
P.O. Box 338, Milton, W. Va.
wash, line, color & layouts
Rod Parkinson SH 4-7245
2505 39 St., Lubbock, Texas
industrial, aeronautical, story
Eugene Gregory Thomas PR 5-6798
275 Tulip Ave., Floral Pk., L.I., N.Y.
spots, brochures, color slides renderings

69. interiors

Chenault Associates, Inc. PL 1-0095
Amster Yard, 211 E. 49 St., NYC 17
see alpha. index for other listings
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
commercial & industrial, all media
Seymour Snyder MU 2-1480
11 E. 44 St., NYC 17
also furniture; color, b/w, also architecture

70. landscape

Bruno Junker MU 7-3572
505 5th Ave., Suite 1301, N.Y. 17
industrial landscape, birdseye views, space
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Seymour Snyder MU 2-1480
11 E. 44 St., NYC 17
all mediums-fine arts, commercial, still life

71. marine

Chenault Associates, Inc. PL 1-0095
Amster Yard, 211 E. 49 St., NYC 17
see alpha. index for other listings
Charles F. Dreyer* Art Service YU 6-4242
480 Lex. Ave., NYC 17 MO 7-3780
charts, naviga., USPSquadron know-how
Roger Epply EV 8-9506
Old Saybrook, Connecticut
merchant marine b/w color
Jeannette Nichols BE 8-5333
10200 S. Parnell, Chicago 28, Ill.
marine watercolor

72. medical

The Bettmann Archive PL 8-0362
215 E. 57 St., NYC 22
famous doctors of the past, medieval practice
Culver Service MU 4-5054
660 1st Ave., NYC
hist. prints on doctors thru out the ages

73. military

James D. Howze SH 4-7245
2505 39th St., Lubbock, Texas
wash & ink or tempera; slides on request

74. product, still-life

Chenault Associates, Inc. PL 1-0095
Amster Yard, 211 E. 49 St., NYC 17
see alpha. index for other listings
Bob Clark and Friends CA 7-7227
1008 S.W. 6th Ave., Portland 4, Ore.
realistic, stylized or just plain good
John Del Gatto PR 5-5140
147 Village Ave., Elmont, N.Y.
Arne E. Peterson JU 1-4140
25 Duryea St., Islip, L.I., N.Y.
bottles, foods: b/w & color

75. shoes

Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters

76. sport

The Bettmann Archive PL 8-0362
215 E. 57 St., NYC 22
prints on oldtime sports & sportsmen
Culver Service MU 4-5054
660 1st Ave., NYC
old photos/prints in all categories

77. still-life

Jan Hogenbyl NU 2-1696
37A Lovell Ct., Nutley 10, N.J.
still life-food-bev.-line-1/2 tone-color
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
PIP OX 7-6191
507 5th Ave., NYC 17
world wide stock & sources of sup.

78. story

Arnold Allen, Illus. Portrait Ptr. RA 9-2869
50-16 41 St. L.I. 4, N.Y.
adv. & editorial line, wash, color
Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Rod Parkinson SH 4-7245
2505 39 St., Lubbock, Texas
industrial, aeronautical, story
Charles L. Stockwell 9392
316 Wash. St., Ithaca, N.Y.
realistic-write for samples!
James W. Woolverton
P.O. Box 414, Eastland, Texas
suitable for mystery's
Stan Zuckerberg PE 5-8862
21 Old Farm Rd., Levittown, L.I., N.Y.

79. stylized

Joe Aronson PE 5-7718
1429 Spruce St., Phila. 2, Pa.
portraits, fig., animals, caricatures
MU 9-4543

Arthur R. Askue
Rm. 1048, 70 E. 45 St., NYC 36
decorative, line/color/free brochure
Chenault Associates, Inc. PL 1-0095
Amster Yard, 211 E. 49 St., NYC 17
see alpha. index for other listings
Kurt Herz MU 7-0373
20 W. 45 St., Rm. 1200, NYC
decorative, humorous, spots
James D. Howze SH 4-7245
2505 39th St., Lubbock, Texas
designed or whimsical; slides on request
Red Parkinson SH 4-7245
2505 39th St., Lubbock, Texas
children's bks., biblical, stylized

80. symbolic

Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for fine arts painters
Jeannette Nichols BE 8-5333
10200 S. Parnell, Chicago 28, Ill.
symbolic collage
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
abstract, interpretive, meaningful

81. technical

Raymond Andersen DA 6-6200
Stanford Research Institute, Menlo Pk. Calif.
technical art, technical book production
Alex J. Bernadski RO 4-8069
3367 Weidner Ave., Oceanside, L.I., N.Y.
cutaways, exp. views, test bks, b/w color
Bruno Junker MU 7-3572
505 5th Ave., Suite 1301, N.Y. 17
highly competent tech. art & illus.
Larry L. McCartt
4358 Beechmont Dr., R. R. 6, Batavia, Ohio
machine, prospectives, charts, graphs
Eugene Gregory Thomas PR 5-6798
275 Tulip Ave., Floral Pk., L.I., N.Y.
aircraft render. exploded views, slides
Eugene J. Thompson BA 4-9549
36-07 Corporal Kennedy St., Bayside, L.I., N.Y.
exploded views, cutaways, catalogs. & hndbks.

LETTERING

82. alphabets, designed

Charles F. Drayer * Art Service YU 6-4242
480 Lex. Ave., NYC 17
mech., electron., manual illus, LeRoy
Photo-Lettering, Inc. MU 2-2346
126 E. 45 St., NYC 17
Exclusive for campaigns or publications

83. comp. lettering

Paul K. Apkarian GA 1-4691
1855 Roxbury Rd., Cleveland 12, Ohio
contemporary layout & lettering
Arista Visuals Inc. MU 3-4329
101 Park Ave., NYC 17
we focus on quality, originality & service

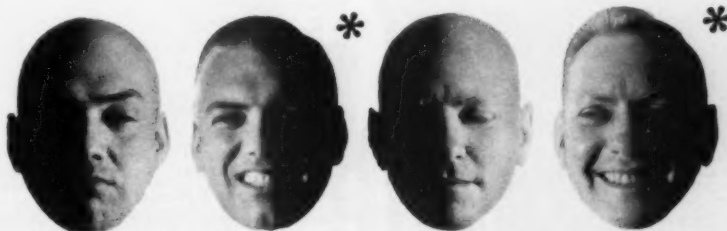
84. illuminated lettering

Ruth E. Gutfrucht GL 3-1881-R
697 Flower City Pk., Rochester, N.Y. 15
Engrossing diplomas, certificates, scrolls



PETER JAMES SAMERJAN

PHOTOGRAPHY! 846 N. FAIRFAX AVE., LOS ANGELES 46, OL 3-2940



We are small enough to give you individual attention and large enough (7,768,224 cu. in.) to give you complete art services • Skyline Studio, 2970 West Grand Boulevard, Detroit 2, Michigan • TRinity 2-7866.

* A couple of good heads for retouching!

Enid Eder Perkins EM 2-7220
4000 Massachusetts Ave., NW, Wash. 16, DC
scrolls, calligraphy

85. LeRoy lettering

Arista Visuals Inc. MU 3-4329
101 Park Ave., NYC 17
we focus on quality, originality & service
Charles F. Dreyer * Art Service YU 6-4242
480 Lex. Ave., NYC 17 MO 7-3780
as adjunct to mech. & electronic illus.

86. lettering

Paul K. Apkarian GA 1-4691
1855 Roxbury Rd., Cleveland 12, Ohio
creative, contemporary rough to finish
Arista Visuals Inc. MU 3-4329
101 Park Ave., NYC 17
we focus on quality, originality & service
Bob Clark and Friends CA 7-7227
1008 S.W. 6th Ave., Portland 4, Ore.
the kind that talks or the kind that sings
Flexo-Lettering Co., Inc. PL 3-4943
305 E. 46 St., NYC 17
hundreds of styles - 100's of variations
Simon Goldsmith RE 2-9834
30 Church St., NYC 7
Roy Horton Studios PL 3-4914
151 E. 50 St., NYC 22
Samuel Leschin MU 2-7433
545 5th Ave., NYC 17
also layout, design, pkgg., comps, finish

87. paste-up alphabets

The Cell-O-Tak Co. JU 2-5180
131 W. 45 St., NYC 36
300 styles/hnd. let/type 18-44 pt/free bkl. avail.
The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
craft-type mat finish acetate adhesive sheets

88. paste-up color sheets

The Cell-O-Tak Co. JU 2-5180
131 W. 45 St., NYC 36
51 strd. mat. prt. ink colors/free broch. avail.

89. paste-up shading film

The Cell-O-Tak Co. JU 2-5180
131 W. 45 St., NYC 36
std. screen 30-85 line/ton 15-60% mat fin. acet.

90. photographic composition

Mark Snyder Film Lettering LO 4-9353
37 West 39 St., NYC 18
fast econ. hand lettering process

91. photo, film, process

Boro Typographers, Inc. GR 5-7850
37 E. 21 St., NYC
The Fotoflex Co. MU 2-1190
214 E. 41 St., NYC 17
regular & economy system for all lettering
WH 3-0997

Fotolines, Inc.
161 E. Grand Ave., Chicago 11, Ill.
complete process lettering service
The Headliners, Inc. OX 7-4820
44 W. 44 St., NYC
Marvin Kommel Productions MU 2-3498
8 W. 45 St., NYC 36
\$1 per word, sized, spaced and positioned
Photo-Lettering, Inc. MU 2-2346
126 E. 45 St., NYC 17
the finest custom photo-lettering since 1936
Typography Shop JA 3-2962
110 Cain St., N.W., Atlanta 3, Ga.
photo, film, process

92. photo. letter. for present.

Mark Snyder Film Lettering LO 4-9353
37 W. 39 St., NYC 18
fast econ. hand lettering process

93. photographic variations

Flexo-Lettering Co., Inc. PL 3-4943
305 E. 46 St., NYC 17
thinning, weighting, perspectives, ital., etc.
Photo-Lettering, Inc. MU 2-2346
126 E. 45 St., NYC 17
pioneers of photographic variation since 1936
Typography Shop JA 3-2962
110 Cain St., NW, Atlanta 3, Ga.
photographic variations

94. Varigraph lettering

Varigraph Co.
Madison 1, Wisconsin
Distbr. Varigraph Lettering Instrument

RETOUCHING

95. carbros

Archer Ames Associates MU 8-3240
16 E. 52 St., NYC
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
skillfully handled by top artists
Davis-Ganes MU 7-6537
516 5th Ave., NYC 36
retouching of carbros
Hersh-Mastro Studios, Inc. CH 4-8864-5
366 5th Ave., NYC 30
Tulio Martin CI 5-6489
58 W. 57 St., NYC
Van Vort Studio EL 5-5354
45 W. 45 St., NYC
Warsaw & Company, Inc. LE 2-1040
40 E. 34 St., NYC 16
carbros, color toning, dye transfers

96. color toning

Elli-Art Retouch, Elliot Fromkes PL 5-4329
9 E. 47 St., NYC 17
exactly right for reproduction
Van Vort Studio EL 5-5354
45 W. 45 St., NYC
all phases of retouching
Warsaw & Company, Inc. LE 2-1040
40 E. 34 St., NYC 16
carbros, color toning, dyetransfers

97. dye transfer

Archer Ames Associates MU 8-3240
16 E. 52 St., NYC
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
skillfully handled by top artists
Davis-Ganes MU 7-6537
516 5th Ave., NYC 36
dye transfer retouching
Hersh-Mastro Studios, Inc. CH 4-8864-5
366 5th Ave., NYC 30
Tulio Martin CI 5-6489
58 W. 57 St., NYC
Van Vort Studio EL 5-5354
45 W. 45 St., NYC
all phases of retouching
Warsaw & Company, Inc. LE 2-1040
40 E. 34 St., NYC 16
carbros, color toning, dyetransfer
Way's Standard Viewers
36 Pond Hill Rd., Chappaqua, N.Y.
for correct view, of color trans. write for brochure

98. fashion

Archer Ames Associates MU 8-3240
16 E. 52 St., NYC
Kenneth Blas LO 5-2377
27 W. 38 St., NYC
fashion
Elli-Art Retouch, Elliot Fromkes PL 5-4329
9 E. 47 St., NYC 17
exactly right for reproduction
Hersh-Mastro Studios, Inc. CH 4-8864-5
366 5th Ave., NYC 30
Tulio Martin CI 5-6489
58 W. 57 St., NYC

99. flexichrome

Nina Albright EL 5-1230
320 E. 53 St., NYC 22
Archer Ames Associates MU 8-3240
16 E. 52 St., NYC
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
skillfully handled by top artists
Davis-Ganes MU 7-6537
516 5th Ave., NYC 36
Flexichrome coloring
Elli-Art Retouch, Elliot Fromkes PL 5-4329
9 E. 47 St., NYC 17
exactly right for reproduction
Hersh-Mastro Studios, Inc. CH 4-8864-5
366 5th Ave., NYC 30
Art Millenberger AS 8-6192
30-68 41 St., Astoria 3, N.Y.
photo retouch. & Flexichrome coloring
Van Vort Studio EL 5-5354
45 W. 45 St., NYC
all phases of retouching
Way's Standard Viewers
36 Pond Hill Rd., Chappaqua, N.Y.
for correct view, of color trans. write for brochure

100. industrial

Ellis-Art Retouch, Elliot Fromkes PL 5-4329
9 E. 47 St., NYC 17
exactly right for reproduction
Bill Lengyel MU 9-3021
25 Vanderbilt Ave., NYC 17
free lance-top flight ind. retouching
Tullio Martin CI 5-6489
58 W. 57 St., NYC

101. Kemart

Archer Ames Associates MU 8-3240
16 E. 52 St., NYC
Peter George Art Service, Inc. MU 4-2124
832 2nd Ave. (44-45 Sts.), NYC 17

102. photo, b/w

Archer Ames Associates MU 8-3240
16 E. 52 St., NYC
Ted Bellis PE 6-6850
10 W. 33 St., NYC
fashion, pictorial, industrial
Kenneth Blau LO 5-2377
27 W. 38 St., NYC
photo, b/w
John Del Gatto PR 5-5140
147 Village Ave., Elmont, N.Y.
Ellis-Art Retouch, Elliot Fromkes PL 5-4329
9 E. 47 St., NYC 17
exactly right for reproduction
Peter George Art Service, Inc. MU 4-2124
832 2nd Ave. (44-45 Sts.) NYC 17
general black & white retouching
Harsh-Mastro Studios, Inc. CH 4-8864-5
366 5th Ave., NYC-30
Ed Jacobs YU 6-5115
19 W. 44 St., NYC 36
Bill Lengyel MU 9-3021
25 Vanderbilt Ave., NYC 17
free lance-b/w retouching
Tullio Martin CI 5-6489
58 W. 57 St., NYC
George Scodras WE 5-8521
1549 Burnside Pl., Montreal 25, Que., Can.
Van Vort Studio EL 5-5354
45 W. 45 St., NYC
all phases of retouching
Warsaw & Company, Inc. LE 2-1040
40 E. 34 St., NYC 16
photo b/w's, photos, color

103. photos, color

Ted Bellis PE 6-6850
10 W. 33 St., NYC
dye trans-carbro-C* prts.-color tone
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
skillfully handled by top artists
Harsh-Mastro Studios, Inc. CH 4-8864-5
366 5th Ave., NYC 30
Tullio Martin CI 5-6489
58 W. 57 St., NYC
George Scodras WE 5-8521
1549 Burnside Pl., Montreal 25, Que., Can.
Van Vort Studio EL 5-5354
45 W. 45 St., NYC
all phases of retouching

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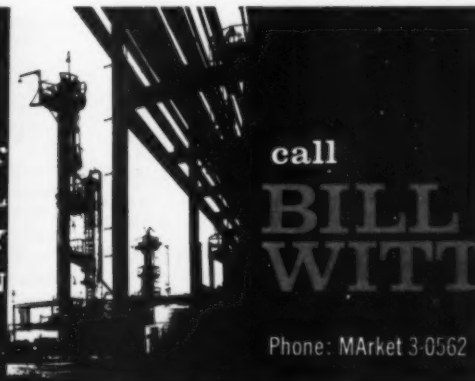
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Warsaw & Company, Inc. LE 2-1040
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photos b/w's, photos, color

104. products

Archer Ames Associates MU 8-3240
16 E. 52 St., NYC
Kenneth Blaw LO 5-2377
27 W. 38 St., NYC
products
Marsh-Mastro Studios, Inc. CH 4-8864-5
366 5th Ave., NYC 30
experienced color retouching staff
Tullio Martin CI 5-6489
58 W. 57 St., NYC
George Scodras WE 5-8521
1549 Burnside Pl., Montreal 25, Que., Can.

105. renderings

Archer Ames Associates MU 8-3240
16 E. 52 St., NYC
Ellis-Art Retouch, Elliot Fromkes PL 5-4329
9 E. 47 St., NYC 17
exactly right for reproduction
Bill Lengyel MU 9-3021
25 Vanderbilt Ave., NYC 17
free lance-quality renderings
Eugene J. Thompson BA 4-9549
36-07 Corporal Kennedy St., Bayside, L.I., N.Y.
cutaways, phantoms of mach. & Tech. prod.

106. technical

Bruno Junker MU 7-3572
505 5th Ave., Suite 1301, N.Y. 17
tech. art, engineering experience
Bill Lengyel MU 9-3021
25 Vanderbilt Ave., NYC 17
free lance-high level tech. retouching
Tullio Martin CI 5-6489
58 W. 57 St., NYC

107. transparencies

Admaster Prints, Inc. JU 2-1396
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Color Corporation of America JU 2-4355
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the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
fine artists who specialize
Davis-Ganes MU 7-6537
516 5th Ave., NYC 36
transparency retouching
Estelle Friedman Associates MU 7-7194
141 E. 44 St., NYC
Tullio Martin CI 5-6489
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National Studios JU 2-1926
42 W. 48 St., NYC
b/w & color
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for correct view of color trans. write for brochure

TV

108. animation

Bob Clark and Friends CA 7-7227
1008 S.W. 6th Ave., Portland 4, Ore.
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Bill Gernert CY 2-5890
936 Caldwell Lane, Nashville 4, Tenn.
Marionettes, semi or completely animate. pup.
Fred Niles Productions, Inc. SU 7-0760
22 W. Hubbard St., Chicago 10, Ill.
familiar, stylized & extreme anima. styles
Le Ora Thompson Associates, Inc. WE 8-3764
733 N. La Brea Ave., Hollywood 38, Calif.
George Gordon, Director of Animation

109. art

Arista Visuals Inc. MU 3-4329
101 Park Ave., NYC 17
we focus on quality, originality & service
Stan Fraydas WA 4-6145
59 W. 12 St., NYC 11
story boards & stills
National Studios JU 2-1926
42 W. 48 St., NYC
Rapid Art Service MU 3-9215
304 E. 45 St., NYC

110. cartoons

Arista Visuals Inc. MU 3-4329
101 Park Ave., NYC 17
we focus on quality, originality & service
Bob Clark and Friends CA 7-7227
1008 S. W. 6th Ave., Portland 4, Ore.
specialists in the utterly ridiculous
Al Naidoff TR 2-4627
1669 Grand Ave., NYC 53
magazine photography-editorial-human interest
Cissie Peltz BR 1-6925
1943 N. Summit Ave., Milwaukee 2, Wisc.
storybds., slides, stop action animation
Rapid Art Service MU 3-8215
304 E. 45 St., NYC

111. direct color prints

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 36
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Kurshan & Lang Color Service, Inc. MU 7-2595
10 E. 46 St., NYC 17
photographic color for advertising & industry
Normal Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service
The Red Barn Color Laboratories MU 8-5358
Valley Brook Farms, Strafford-Wayne, Pa.
Type "C" specialists
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
from transparency or art

112. film production

Ahrend Associates, Inc. PL 1-0312
601 Madison Ave., NYC 22
ind'l/PR & TV films/idea to completion
Fred Niles Productions, Inc. SU 7-0760
22 W. Hubbard St., Chicago 10, Ill.
full TV & industrial film production
Le Ora Thompson Associates, Inc. WE 8-3764
733 N. La Brea Ave., Hollywood 38, Calif.
animated cartoons, TV comm-industrials

113. hot press

National Studios JU 2-1926
42 W. 48 St., NYC
ask for newest type sheet
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19

114. lettering

Arista Visuals Inc. MU 3-4329
101 Park Ave., NYC 17
we focus on quality, originality & service
Bob Clark and Friends CA 7-7227
1008 S. W. 6th Ave., Portland 4, Ore.
lively, stylized or stiff

115. lettering, photo

Flexo-Lettering Co., Inc. PL 3-4943
305 E. 46 St., NYC 17
fit any lettering into a special layout
Marvin Kimmel Productions MU 2-3490
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126 E. 45 St., NYC 17
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Rapid Typographers Inc. MU 8-2445
305 E. 46 St., NYC 17
\$1 word to fit your layout, 100's of styles

116. props

Alltime Animals Agency CI 7-2550
550 5th Ave., NYC 36
variety trained dogs, farm & exotic animals
Rapid Art Service MU 3-8215
304 E. 45 St., NYC
Warsaw Collection of Business Americana RI 9-7920
126 W. 97 St., NYC 25
historical posters all subjects

117. slides

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 36
Arista Visuals Inc. MU 3-4329
101 Park Ave., NYC 17
we focus on quality, originality & service
Joe Aronson PE 5-7718
1429 Spruce St., Phila. 2, Pa.
fresh, colorful, direct cartoons, humor, ideas
Arthur R. Askue MU 8-4543
Rm. 1048, 70 E. 45 St., NYC 36
storbd. to finish/latest techniques
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade

R. J. Davidson PR 5-4050
562 Kirkby Rd., Elmont, L.I., N.Y.
decorative, humorous • line, color half tone
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service
National Studios JU 2-1926
42 W. 48 St., NYC
2x2, 3 1/2x4, 4x5, b/w & color vugraf
Rapid Art Service MU 3-8215
304 E. 45 St., NYC
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
consultants to TV stations

118. story boards

R. J. Davidson PR 5-4050
562 Kirkby Rd., Elmont, L.I., N.Y.
decorative, humorous • creative roughs to comp.
Rapid Art Service MU 3-8215
304 E. 45 St., NYC
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19

119. titles

National Studios JU 2-1926
42 W. 48 St., NYC
hot press — hand lettering
Photo-Lettering, Inc. MU 2-2346
126 E. 45 St., NYC 17
your titles produced in economical Pro-type
Rapid Art Service MU 3-8215
304 E. 45 St., NYC

ART SUPPLIES

120. acetates, overlays

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
sheets, rolls & pads clear & mat finished
Monsen Typographers, Inc. RI 7-6191
960 W. 12 St., L.A. 15, Calif.
Monsen transparent impressions
Monsen Typographers, Inc. SU 7-1223
22 E. Illinois St., Chi. 11, Ill.
Monsen transparent impressions

121. adhesives

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio

122. air brushes

Thayer & Chandler
910 W. Van Buren St., Chicago 7, Ill.
The airbrush of the particular artist

123. artists brushes

The Craftint Mfg. Company GL 1-1225
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BR 9-6400



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Museum Books, Inc. MU 2-0430
48 E. 43 St., NYC 17
books & magazines on applied & fine art
The Ronald Press Company MU 3-9070
15 E. 26 St., NYC 10
books: fine arts, art educa., orientalia

125. Bourges materials

Bourges Color Corp. WA 4-8070
80 5th Ave., NYC 11
The Bourges Process art materials

126. bristol boards

M. Grumbacher, Inc. BR 9-6400
460 W. 34 St., NYC 1
Strathmore Paper Co. RE 6-8301
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available thru art material dealers

127. cameras

Lacey-Luci Products Co. MI 3-4493
31 Central Ave., Newark 2, N.J.
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128. canvas

The Craftint Mfg. Company GL 1-1225
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129. charcoal & pastel papers

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M. Grumbacher, Inc. BR 9-6400
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Strathmore Paper Co. RE 6-8301
Front St., W. Spfld., Mass.
available thru art material dealers

130. colored papers

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
color-vu 192 color range + 16 grays
Strathmore Paper Co. RE 6-8301
Front St., W. Spfld., Mass.
available thru your regular suppliers

131. crayons and chalks

A. W. Faber-Castell Pencil Co., Inc. HU 3-1997
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Newark 3, N.J.
M. Grumbacher, Inc. BR 9-6400
460 W. 34 St., NYC 1

Frances M. Moore Co. CI 7-2634
Carnegie Hall, NYC 19
Derwent colour blocks in 72 colours

132. drafting supplies

A. W. Faber-Castell Pencil Co., Inc. HU 3-1997
41-47 Dickerson Street
Newark 3, New Jersey

133. drawing instruments

The Brandt Corporation
P. O. Box 465, New Orleans, La.
Scaleograph - rectangular proportioning rule
A. W. Faber-Castell Pencil Co., Inc. HU 3-1997
41-47 Dickerson Street
Newark 3, New Jersey
S. Krautkopf ST 9-1599
553 Lincoln Pl., Bklyn. 38, N.Y.
German precision drawing instruments
compasses-ruling pens-prop. dividers

134. erasers

A. W. Faber-Castell Pencil Co., Inc. HU 3-1997
41-47 Dickerson Street
Newark 3, New Jersey
Faber, Eberhard Pencil Company GR 4-6711
Crestwood Pk., Wilkes-Barre, Pa.
Pink Pearl, Rubkleen, Kneaded Rubber

135. fixatives

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
crystal clearplastic spray
Faber, Eberhard Pencil Company GR 4-6711
Crestwood Pk., Wilkes-Barre, Pa.
Nupastel Fixative - clear matte finish
M. Grumbacher, Inc. BR 9-6400
460 W. 34 St., NYC 1

136. fluorescent paper

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
R.I.C. papers 8 daylight fluorescent colors

137. hand lettering sheets, etc.

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
craf-type mat finish acetate adhesive sheets

138. illustration board

M. Grumbacher, Inc. BR 9-6400
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Strathmore Paper Co. RE 6-8301
Front St., W. Spfld., Mass.
available thru art material dealers

139. inks

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
Craftint "66" Jet Black & 17 colors
M. Grumbacher, Inc. BR 9-6400
460 W. 34 St., NYC 1

C. Howard Hunt Pen Co. WO 3-0037
7th & State, Camden 1, N.J.
inks (Speedball)

140. lettering templets

Varigraph Co.
Madison 1, Wisconsin
Distbr. Varigraph Lettering Templets

141. manufacturer

Nobema Products Corp. AL 4-0811
141 Greene St., NYC 12

142. office supplies

A. W. Faber-Castell Pencil Co., Inc. HU 3-1997
41-47 Dickerson Street
Newark 3, New Jersey
C. Howard Hunt Pen Co. WO 3-0037
7th & State, Camden 1, N.J.
Boston pencil sharpeners

143. oil colors

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
68 Craftint-Devoe Artists' Oil Colors
M. Grumbacher, Inc. BR 9-6400
460 W. 34 St., NYC 1

144. pads, blocks, sketch books

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
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M. Grumbacher, Inc. BR 9-6400
460 W. 34 St., NYC 1
Strathmore Paper Co. RE 6-8301
Front St., W. Spfld., Mass.
available thru art material dealers

145. palettes

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
Craftint-Devoe palettes
M. Grumbacher, Inc. BR 9-6400
460 W. 34 St., NYC 1

146. pencils

A. W. Faber-Castell Pencil Co., Inc. HU 3-1997
41-47 Dickerson Street
Newark 3, New Jersey
Faber, Eberhard Pencil Company GR 4-6711
Crestwood Pk., Wilkes-Barre, Pa.
Colorama, Microtomic, Colorbrite
Frances M. Moore Co. CI 7-2634
Carnegie Hall, NYC 19
Derwent colour & King's own drawing pencils

147. pens

C. Howard Hunt Pen Co. WO 3-0037
7th & State, Camden 1, N.J.
Speedball & Hunt art pens
CI 7-2634

Frances M. Moore Co.
Carnegie Hall, NYC 19
Mitchell lettering pens & Osmiroid ftn. pens

148. picture frames

Braquette, Inc. LENOX 689W
Lenox, Mass.
The Craftint Mfg. Company GL 1-1225
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Craftint finished & unfinished oak frames

149. retouching materials

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
M. Grumbacher, Inc. BR 9-6400
460 W. 34 St., NYC 1

150. retail art stores

Irving Berlin, Inc. CI 6-6350
719 8th Ave., NYC
Crane-Gallo Artists Supplies LA 4-9476
110 W. 31 St., NYC
Cross County Art Center YO 3-3788
Cross County Shopping Center, Yonkers 4, NY
convenience, service for advertising artists
Sam Flax MU 3-2962
40 E. 28 St., NYC
A. I. Friedman Inc. CI 5-6600
25 W. 45 St., NYC 36
art materials, frames and books
Lewis Artists Materials, Inc. JU 6-1090
158 W. 44 St., NYC 36
Palette Art PL 3-7338
436 Madison Ave., NYC 17

151. sketch boxes

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
Craftint-Devoe sketch boxes empty & filled
M. Grumbacher, Inc. BR 9-6400
460 W. 34 St., NYC 1

152. slide rules

A. W. Faber-Castell Pencil Co., Inc.
41-47 Dickerson Street HU 3-1997
Newark 3, New Jersey

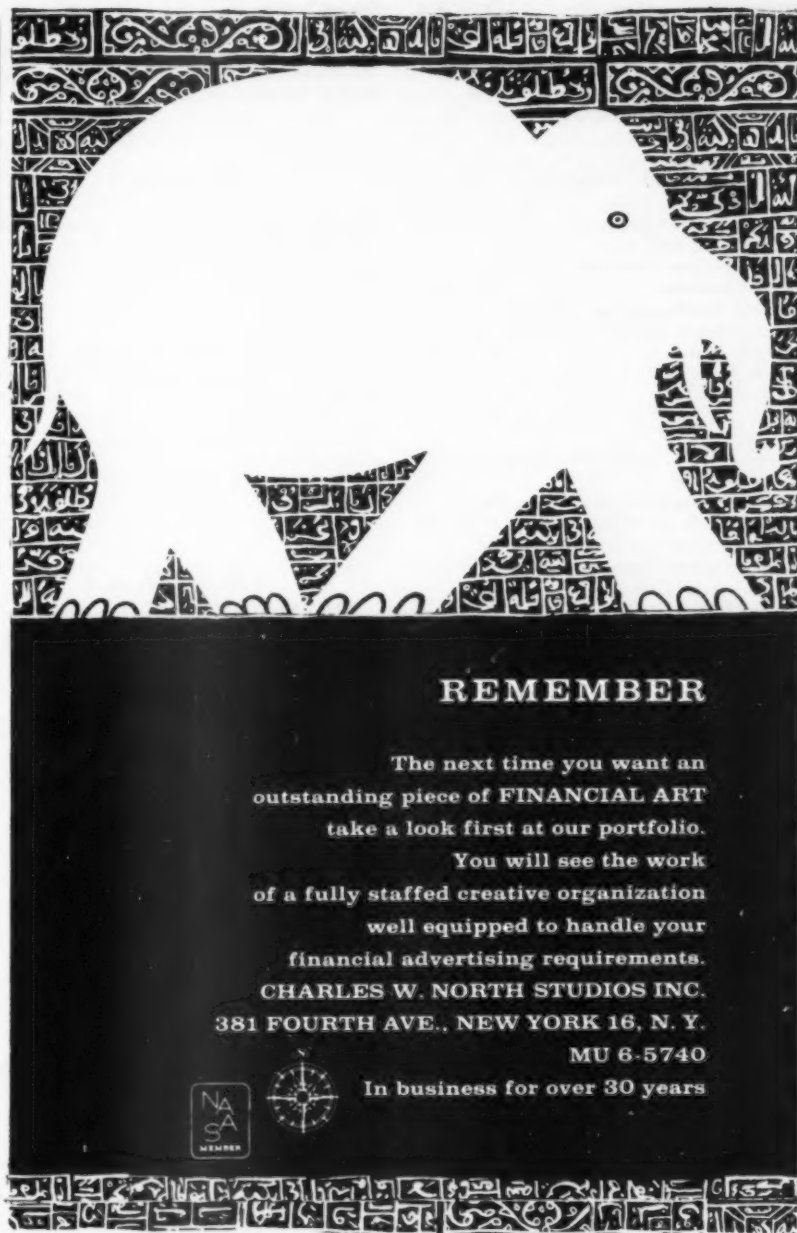
153. watercolor materials

The Craftint Mfg. Company GL 1-1225
1615 Collamer Ave., Cleveland 10, Ohio
Craftint-Devoe Academic colors, brushes, pads
M. Grumbacher, Inc. BR 9-6400
460 W. 34 St., NYC 1
Triangle Color Co. BRoadway 1-0410
1026 N. Water St., Milwaukee 2, Wisc.
Traingle opaque water colors

PHOTOGRAPHY

154. aerial

Arizona Photographic Associates, Inc.
1330 N. 21 Ave., Phoenix Ariz. AL 8-6551
covering the entire southwest



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Heilpern Photographers CH 9-5874
151 Homestead Ave., Hartford, Conn. 12
obliques-color, Type C, b/w
Thomas M. Skilton HU 9-4308
Creamery, PO Box 8, Montgomery Co., Pa.
oblique views - color, b/w

155. animals

Altam Animals Agency CI 7-2550
550 5th Ave., NYC 36
dogs, cats, farm & tame exotic animals
Walter Chandra HA 7-8260
Box 237, Huntington Sta., L.I., N.Y.
specializing in cats & dogs in color, b/w
Joyce R. Wilson AL 5-0454
412 W. 20 St., NYC 11
color, b/w

156. architectural

Arizona Photographic Associates, Inc.
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covering the entire southwest
Benyas-Kaufman Photographers TY 8-7800
7709 Linwood, Detroit 6, Mich.
advert. & architect. photography
Heilpern Photographers CH 9-5874
151 Homestead Ave., Hartford, Conn. 12
interior, exterior, color b/w
Yuichi Ito WH 4-1653
49 E. Ontario St., Chicago 11, Ill.
Frank J. Miller DA 4-8758
2115 12th Ave., NE, Hickory, N.C.
fine quality creations

George Scodras WE 5-8521
1549 Burnside Pl., Montreal 25, Que., Can.
Bill Witt, Photography MA 3-0562
554 Broad St., Newark 2, N.J.
for N.J. architectural locations

157. birds

Joyce R. Wilson AL 5-0454
412 W. 20 St., NYC 11
color b/w

158. cats & dogs

Walter Chandra HA 7-8260
Box 237, Huntington Sta., L.I., N.Y.
color, b/w, assignment, big stock file
Joyce R. Wilson AL 5-0454
412 W. 20 St., NYC 11
color, b/w

159. children

Arizona Photographic Associates, Inc.
1330 N. 21 Ave., Phoenix, Ariz. AL 8-6551
Dorothy McLaughlin specialist
Wesley Bowman Studio, Inc. CE 6-0233
360 N. Mich. Ave., Chi. 1, Ill.
Suzanne Szasz PL 7-8438
40 W. 57 St., NYC 19
ads on locat., from crib to college

160. color

Arizona Photographic Associates, Inc.
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covering the entire southwest
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Walter Chandra HA 7-8260
Box 237, Huntington Sta., L.I., N.Y.
cat & dog pix - biggest file in U.S.
Graphic Services, Inc. DO 2-4919
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color prints & transparencies
Heilpern Photographers CH 9-5874
151 Homestead Ave., Hartford, Conn. 12
covering Connecticut, transparencies, Type C
The Picture File OL 4-8277
8226 Santa Monica Blvd., L.A. 46, Calif.
extensive library - scenics, girls
George Scodras WE 5-8521
1549 Burnside Pl., Montreal 25, Que., Can.
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
Siegfried/Darby Studio WE 3-9078
6332 San Vicente Blvd., L.A. 48, Calif.
transparencies or prints
Bradley Smith MO 3-6143
110 W. 94 St., NYC 25
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36 Pond Hill Rd., Chappaqua, N.Y.
for correct view. of color trans.write for brochure

161. consultants

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Herb McLaughlin, Consultant
Dr. Egon Berke ST 2-8444
100 N. LaSalle St., Chicago 2, Ill.
photography & reproduction consultant

162. editorial

Arizona Photographic Associates, Inc.
1330 N. 21 Ave., Phoenix, Ariz. AL 8-6551
Herb McLaughlin, specialist
Wesley Bowman Studio, Inc. CE 6-0233
360 N. Mich. Ave., Chi 1, Ill.
Irving Dolin GR 3-4006
124 Ludlow St., NYC 2
magazines/industry/advertising/ASMP member
Nelson B. Gilbert JA 2-9366
P.O. Box 328, Arlington 10, Va.
pictorial story specialist
George R. Golla EX 2-5203
449 Chestnut Ave., Trenton 10, N.J.
advertising, edit., fash., color & b/w
Yuichi Idaka WH 4-1653
49 E. Ontario St., Chicago 11, Ill.
Lou Jacobs, Jr. PO 5-7733
7700 Atoll Ave., N. Hollywood, Calif.
illustration for advertising
Frank J. Miller DA 4-8758
2115 12th Ave., NE, Hickory, N.C.
assignments in the south

Al Naidoff TR 2-4627
1669 Grand Ave., NYC 53
magazine-photography-editorial-human interest
Ed Nano Winton 1-3373
3413 Rocky River Dr., Cleveland 11, Ohio
annual reports, advertising
PIP OX 7-6191
507 5th Ave., NYC 17
domestic & world wide coverage
Suzanne Szasz PL 7-8438
40 W. 57 St., NYC 19
edit-type ads, publicity, annual reports

163. experimental

Dr. Egon Berke ST 2-8444
100 N. LaSalle St., Chicago 2, Ill.
assignments &/or consulting
Wesley Bowman Studio, Inc. CE 6-0233
360 N. Mich. Ave., Chi 1, Ill.
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
Yuichi Idaka WH 4-1653
49 E. Ontario St., Chicago 11, Ill.
Glenn Otto Photography HO 2-4482
5913 Hollywood Blvd., Hollywood 28, Calif.
photograms, line photos, etc.
George Scodras WE 5-8521
1549 Burnside Pl., Montreal 25, Que., Can.
Siegfried/Dorsey Studio WE 3-9078
6332 San Vicente Blvd., L.A. 48, Calif.
like on aircsearch account

164. fashion

Wesley Bowman Studio, Inc. CE 6-0233
360 N. Mich. Ave., Chi. 1, Ill.
George R. Golla EX 2-5203
449 Chestnut Ave., Trenton 10, N.J.
advertising, edit., fash., color, & b/w
Glenn Otto Photography HO 2-4482
5913 Hollywood Blvd., Hollywood 28, Calif.
California location fashion

165. food

Graphic Services, Inc. DO 2-4919
509 Sansome St., San Francisco, Calif.
color only - complete kitchen & home econ.
George Scodras WE 5-8521
1549 Burnside Pl., Montreal 25, Que., Can.

166. general

Arizona Photographic Associates, Inc.
1330 N. 21 Ave., Phoenix, Ariz. AL 8-6551
covering the entire southwest
Bacca/Idea House EL 5-5633
510 Madison Ave., NYC 22
see # 258. Locat./illus./fash./rept./still life
John Carrier NO. Reading 4-4247
6 Parker Dr., No. Reading, Mass.
commercial, advertising photogr.

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167. human interest

Arizona Photographic Associates, Inc.
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507 5th Ave., NYC 17
domestic & world wide coverage

168. illustration

Arizona Photographic Associates, Inc.
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covering the entire southwest
Wesley Bowman Studio, Inc. CE 6-0233
360 N. Mich. Ave., Chi. 1, Ill.
Bernard Foster, L.L.B. 2-7774
9 Hall St., Lewiston, Maine
fashion, pretty girls, etc.
Graphic Services, Inc. DO 2-4919
509 Sansome St., San Francisco, Calif.
color only—prints or transparencies
Lou Jacobs, Jr. PO 5-7733
7700 Atoll Ave., N. Hollywood, Calif.
editorial magazine appeal
Glenn Otto Photography HO 2-4482
5913 Hollywood Blvd., Hollywood 28, Calif.
color & b/w, strobe
Siegfried/Darsey Studio WE 3-9078
6332 San Vicente Blvd., L.A. 48, Calif.
scalpel or saw, rollei or 8 x 10

169. industrial

Arizona Photographic Associates, Inc.
1330 N. 21 Ave., Phoenix, Ariz. AL 8-6551
covering the entire southwest
Ralph Beard Commercial Photography
526 Harwell Ave., Lewisburg, Tenn.
machinery on location EL 9-2916
Benyas-Kaufman Photographers TY 8-7800
7709 Linwood, Detroit 6, Mich.
advert. & architect. photography
Joe Clark, H.B.S.S. TU 3-3912
20 Bartlett Ave., Detroit 3, Mich.
industrial, magazine photography, reportage
Irving Dolin GR 3-4006
124 Ludlow St., NYC 2
form & design/house organs/annual reports
Heilpern Photographers CH 9-5874
151 Homestead Ave., Hartford, Conn. 12
anywhere in Connecticut—color, b/w
Yuichi Idaka WH 4-1653
49 E. Ontario St., Chicago 11, Ill.
Frank J. Miller DA 8-8758
2115 12th Ave., NE, Hickory, N.C.
fine quality creations
Ed Nane Winton 1-3373
3413 Rocky River Dr., Cleveland 11, Ohio
facilities brochures
George Scodras WE 5-8521
1549 Burnside Pl., Montreal 25, Que., Can.
United Press International PE 6-8500
461 8th Ave., NYC
Bill Witt Photography MA 3-0562
554 Broad St., Newark, N.J. 2
for N.J. indus. & location photographs

170. interiors

Arizona Photographic Associates, Inc.
1330 N. 21 Ave., Phoenix, Ariz. AL 8-6551
covering the entire southwest

Yuichi Idaka WH 4-1653
49 E. Ontario St., Chicago 11, Ill.

171. landscapes

Arizona Photographic Associates, Inc.
1330 N. 21 Ave., Phoenix, Ariz. AL 8-6551
covering the entire southwest
George R. Golia EX 2-5203
449 Chestnut Ave., Trenton 10, N.J.
color & b/w
Frank J. Miller DA 8-8758
2115 12th Ave., NE, Hickory, N.C.
scenes of beauty & interesting places

172. location

Arizona Photographic Associates, Inc.
1330 N. 21 Ave., Phoenix, Ariz. AL 8-6551
covering the entire southwest
Frank J. Miller DA 8-8758
2115 12th Ave., N.E., Hickory, N.C.
assignments in the south
Ed Nane Winton 1-3373
3413 Rocky River Dr., Cleveland 11, Ohio
equipment geared to location situations
Glenn Otto Photography HO 2-4482
5913 Hollywood Blvd., Hollywood 28, Calif.
Southern California
The Picture File OL 4-8277
8226 Santa Monica Blvd., L.A., 46, Calif.
stock photos—color, b/w
Siegfried/Darsey Studio WE 3-9078
6332 San Vicente Blvd., L.A. 48, Calif.
will find & submit thumbnails

173. magazine photography

Arizona Photographic Associates, Inc.
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covering the entire southwest
Benyas-Kaufman Photographers TY 8-7800
7709 Linwood, Detroit 6, Mich.
advert. & architect. photography
Joe Clark, H.B.S.S. TU 3-3912
20 Bartlett Ave., Detroit 3, Mich.
magazine photography, industrial, reportage
Irving Dolin GR 3-4006
124 Ludlow St., NYC 2
photojournalism/editorial/color & b/w/ASMP
Nelson B. Gilbert JA 2-9366
P.O. Box 328, Arlington 10, Va.
Yuichi Idaka WH 4-1653
49 E. Ontario St., Chicago 11, Ill.
Orman S. Longstreet HO 7-2668
5453 Virginia Ave., Hollywood 29, Calif.
scenic: travel: general features: girls
Frank J. Miller DA 8-8758
2115 12th Ave., N.E., Hickory, N.C.
assignments in the south
Al Naloff TR 2-4627
1669 Grand Ave., NYC 53
magazine photography-editorial-human interest

PIP OX 7-6191
507 5th Ave., NYC 17
domestic & world wide coverage
George Scodras WE 5-8521
1549 Burnside Pl., Montreal 25, Que., Can.
Robert Simmons WH 7-0374
4928 Laine Ave., New Orleans 26, La.

174. murals

American Blueprint Co., Inc. PL 1-2240
7 E. 47 St., NYC • 299 Madison Ave., NYC
630 5th Ave., NYC • 60 E. 56 St., NYC
Arizona Photographic Associates, Inc. AL 8-6551
1330 N. 21 Ave., Phoenix, Ariz.
covering the entire southwest
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Rik Shaw Associates, Ltd. PL 7-3980
250 W. 57 St., NYC 19
any size, montages, also color

175. nature

Joyce R. Wilson AL 5-0454
412 W. 20 St., NYC 11
color, b/w

176. photo agencies

The Bettmann Archive PL 8-0362
215 E. 57 St., NYC 22
old photos and prints, any subject
Culver Service MU 4-5054
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4,000,000 photos/prints on all subj.
PIP OX 7-6191
507 5th Ave., NYC 17
domestic & world wide coverage
The Picture File OL 4-8277
8226 Santa Monica Blvd., L.A. 46, Calif.
girls, scenic, gen., color, b/w

177. photo-reporting

Interstate Industrial Reporting Service, Inc.
675 5th Ave., NYC MU 8-1880
United Press International PE 6-8500
461 8th Ave., NYC

178. Printons

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Kurshan & Long Color Service, Inc. MU 7-2595
10 E. 46 St., NYC 17
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
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250 W. 57 St., NYC 19
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179. products

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Graphic Services, Inc. DO 2-4919
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180. publicity

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Bob Keene Photography FI 6-1775
P.O. Box 225, Santa Susana, Calif.
see listing #259 - Photo Studios
Suzanne Szasz PL 7-8438
40 W. 57 St., NYC 19
edit-type ads, publicity, annual reports
United Press International PE 6-8500
461 8th Ave., NYC

181. reportage

Arizona Photographic Associates, Inc.
1330 N. 21 Ave., Phoenix, Ariz. AL 8-6551
covering the entire southwest
Fernando Vargueiro Chavou
Rua de Sao Bento, 279, 7.-s/701, Sao Paulo, Brazil
1 photograph Brazil
Joe Clerk, H.B.S.S. TU 3-3912
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reportage, magazine photography, industrial
Irving Dalin GR 3-4006
124 Ludlow St., NYC 2
picture stories, interpretive or documentary
Heilpern Photographers CH 9-5874
151 Homestead Ave., Hartford, Conn. 12
pic. stories-news-mag. exp. illus., ind.
interiors, location, product, reportage
Frank J. Miller DA 4-8758
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picturestellers complete stories
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182. slide films

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National Studios JU 2-1926
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183. stereo

Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19

184. still life

Wesley Bowman Studio, Inc. CE 6-0233
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185. stock photos

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Culver Service MU 4-5054
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A. Devaney, Inc. PL 5-7580
227 E. 47 St., NYC 17
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449 Chestnut Ave., Trenton 10, N.J.
landscapes - seascapes - boats - histor., color
Harold M. Lambert Studios CA 4-1400
2801 W. Cheltenham Ave., Phila. 50, Pa.
Color and black and white
Frank J. Miller DA 4-8758
2115 12th Ave., NE, Hickory, N.C.
scenic, travel & human interest
The Picture File OL 4-8277
8226 Santa Monica Blvd., L.A. 46, Calif.
girls, scenic, gen., color, b/w
Bradley Smith MO 3-6143
110 W. 94 St., NYC 25
distinctive color stock: adv. & edit. use
Underwood & Underwood Illus- MU 4-5400
tration Studios, Inc. DE 7-1711
319 E. 44 St., NYC - 646 N. Mich. Ave., Chi., Ill.
B/W for advert-edit-promotional use
United Press International PE 6-8500
461 8th Ave., NYC

186. strobe

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187. trick photography

American Blueprint Co., Inc. PL 1-2240
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Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
Flexo-Lettering Co., Inc. PL 3-4943
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The Fotoflex Co. MU 2-1190
214 E. 41 St., NYC 17
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126 E. 45 St., NYC 17
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PHOTO REPRODUCTION SERVICES

188. Anscochrome processing

Color Corporation of America JU 2-4355
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58 W. 47 St., NYC 36
quality, consistency & service
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Cor. Proctor & Pearl St., Framingham, Mass.
comp. col. serv. for studio, agcy. or indiv.
Kurshan & Lang Color Service, Inc. MU 7-2595
10 E. 46 St., NYC 17
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0033
8 W. 56 St., NYC 19
custom quality color service
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17
Weiman & Lester Photoservices OR 9-1181
101 Park Ave., NYC 17
customized color for pro's, adv. & ind.

189. b&w prints in quantity

National Studios JU 2-1926
42 W. 48 St., NYC
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
all contact sizes up to 20" x 24"

190. carbro

Kurshan & Lang Color Service, Inc. MU 7-2595
10 E. 46 St., NYC 17
photographic color for advertising & industry
Langen & Wind PL 3-9911
18 E. 49 St., NYC
carbro/dup. trans/dye trans/Ektacr./type C

191. color assemblies

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
for those tired of sloppy work
Kurshan & Lang Color Service, Inc. MU 7-2595
10 E. 46 St., NYC 17
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0033
8 W. 56 St., NYC 19
custom quality color service
Ralph Marks Color Labs EL 5-6740
344 E. 49th St., NYC 17
dye transfer strip-ups
Way's Standard Viewers
36 Pond Hill Rd., Chappaqua, N.Y.
for correct view of color trans. write for brochure

192. color prints in quantity

Acorn Color Laboratory JU 6-2273
168 W. 46 St., NYC 36
low-cost dye transfer prints
Arizona Photographic Associates, Inc. AL 8-6551
1330 N. 21 Ave., Phoenix, Ariz.
quality dye-transfer

Color Corporation of America JU 2-4355
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Custom Color Lab. TR 3-7473
Cor. Proctor & Pearl St., Framingham, Mass.
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509 Sansome St., San Francisco, Calif.
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Kurshan & Lang Color Service, Inc. MU 7-2595
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Panorama Color VI 9-2094
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dye transfer & Type C
The Red Barn Color Laboratories MU 8-5358
Valley Brook Farms, Stafford-Wayne, Pa.
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250 W. 57 St., NYC 19
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Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17
Weiman & Lester Photoservices OR 9-1181
101 Park Ave., NYC 17
customized color for pro's, adv. & ind.

193. color separations

Color Corporation of America JU 2-4355
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Kurshan & Lang Color Service, Inc. MU 7-2595
10 E. 46 St., NYC 17 JU 6-0035
photographic color for advertising & industry
Norman Kurshan, Inc.
8 W. 56 St., NYC 19
custom quality color service
Peterson Color Laboratory, Inc. OR 9-7360
10 E. 39 St., NYC 16
4 color for graphic arts, Dye Transfer
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17
Weiman & Lester Photoservices OR 9-1181
101 Park Ave., NYC 17
customized color for pro's, adv. & ind.

194. copy of artwork

Acorn Color Laboratory JU 6-2272
168 W. 46 St., NYC 36
low-cost dye transfer prints
Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 36
American Blueprint Co., Inc. PL 1-2240
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630 5th Ave., NYC • 60 E. 56 St., NYC
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photographic color for advertising & industry

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Langen & Wind PL 3-3911
18 E. 49 St., NYC
carbos/dup. trans/dye trans/Ektacr/type C
Peterson Color Laboratory, Inc. OR 9-7360
10 E. 39 St., NYC 16
Dye Transfer, Type C, Transparency
The Red Barn Color Laboratories MU 8-5358
Valley Brook Farms, Strafford-Wayne, Pa.
direct color process
George Scodras WE 5-8521
1549 Burnside Pl., Montreal 25, Que., Can.
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
black and white or full color
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17
Weiman & Lester Photoservices OR 9-1181
101 Park Ave., NYC 17
fast customized b/w & clr. of highest quality

195. duplicate transparencies

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 36
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
the finest dupes available
Kurshan & Lang Color Service, Inc. MU 7-2595
10 E. 46 St., NYC 17
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service
Langen & Wind PL 3-3911
18 E. 49 St., NYC
carbos/dup. trans/dye trans./Ektacr/type C
Peterson Color Laboratory, Inc. OR 9-7360
10 E. 39 St., NYC 16
Dye Transfer, Ektachrome, Ektacolor Type C
The Red Barn Color Laboratories MU 8-5358
Valley Brook Farms, Strafford-Wayne, Pa.
direct color process
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
repro quality or display units
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17
Way's Standard Viewers
36 Pond Hill Rd., Chappaqua, N.Y.
for correct view, of color trans. write for brochure
Weiman & Lester Photoservices OR 9-1181
101 Park Ave., NYC 17
customized color for pro's, adv. & ind.

196. dye transfer prints

Acorn Color Laboratory JU 6-2272
168 W. 46 St., NYC 36
low-cost dye transfer prints
Arizona Photographic Associates, Inc. AL 8-6551
1330 N. 21 Ave., Phoenix, Ariz.
quality—4x5 to 16x20
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
high quality—high price

Graphic Services, Inc. DO 2-4919
509 Sansome St., San Francisco, Calif.
reproduction quality or quantity
Kurshan & Lang Color Service, Inc. MU 7-2595
10 E. 46 St., NYC 17
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service
Langen & Wind PL 3-3911
18 E. 49 St., NYC
carbos/dup. trans/dye trans./Ektacr/type C
Ralph Marks Color Labs EL 5-6740
344 E. 49 St., NYC 17
top quality for reproduction
Panorama Color VI 9-2094
1807 W. Magnolia Blvd., Burbank, Calif.
8x10 to 40x60 western prices
Peterson Color Laboratory, Inc. OR 9-7360
10 E. 39 St., NYC 16
The height of quality
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
any size, repro quality or quantities
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17
Weiman & Lester Photoservices OR 9-1181
101 Park Ave., NYC 17
customized color for pro's, adv. & ind.

197. dye transfer prints, giant

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Kurshan & Lang Color Service, Inc. MU 7-2595
10 E. 46 St., NYC 17
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service
Panorama Color VI 9-2094
1807 W. Magnolia Blvd., Burbank, Calif.
specialists in giant color for 8 yrs.
Peterson Color Laboratory, Inc. OR 9-7360
10 E. 39 St., NYC 16
Sizes to 30 x 40
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19

198. Ektacolor

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Custom Color Lab. TR 3-7473
Cor. Proctor & Pearl St., Framingham, Mass.
comp. col. serv. for studio, agcy or indiv.
Gifford Color Lab. TR 2-0091
525 Bishop St., NW, Atlanta 13, Ga.
controlled quality
Kurshan & Lang Color Service, Inc. MU 7-2595
10 E. 46 St., NYC 17
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service
Ralph Marks Color Labs EL 5-6740
344 East 49th St., NYC 17
Ektacolor (type C) color prints
Peterson Color Laboratory, Inc. OR 9-7360
10 E. 39 St., NYC 16
Ektacolor prints or transparencies

Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
prints or transparencies
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17
Weiman & Lester Photoservices OR 9-1181
101 Park Ave., NYC 17
customized color for pro's, adv. & ind.

199. Ektachrome processing

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
quality, consistency & service
Custom Color Lab. TR 3-7473
Cor. Proctor & Pearl St., Framingham, Mass.
comp. col. serv. for studio, agcy or indiv.
Gifford Color Lab. TR 2-0091
525 Bishop St., NW, Atlanta 13, Ga.
35mm and sheet film
Kurshan & Lang Color Service, Inc. MU 7-2595
10 E. 46 St., NYC 17
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service
Langen & Wind PL 3-3911
18 E. 49 St., NYC
carbos/dup. trans/dye trans./Ektacr/type C
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17
Way's Standard Viewers
36 Pond Hill Rd., Chappaqua, N.Y.
for correct view, of color trans. write for brochure
Weiman & Lester Photoservices OR 9-1181
101 Park Ave., NYC 17
customized color for pro's, adv. & ind.

200. enlargements

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Kurshan & Lang Color Service, Inc. MU 7-2595
10 E. 46 St., NYC 17
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service
National Studios JU 2-1926
42 W. 48 St., NYC
any size—any quantity
The Red Barn Color Laboratories MU 8-5358
Valley Brook Farms, Strafford-Wayne, Pa.
Type "C" specialists
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
quality as well as quantity
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17
Weiman & Lester Photoservices OR 9-1181
101 Park Ave., NYC 17
fast customized b/w & clr. of highest quality

201. Flexichrome

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade

Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
skillfully handled by top artists
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
George Scodras WE 5-8521
1549 Burnside Pl., Montreal 25, Que., Can.
matrices for art studio
Tech Photo Labs MU 5-5052
14 E. 39 St., NYC 16
Flexichrome print, service

Way's Standard Viewers
36 Pond Hill Rd., Chappaqua, N.Y.
for correct view. of color trans. write for brochure
Wee Studios MU 5-1864
114 E. 39 St., NYC 16
Flexichrome retouching

202. montage

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
direct or thru art

203. mural color transparencies

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19

204. photocomposing

Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service
Peterson Color Laboratory, Inc. OR 9-7360
10 E. 39 St., NYC 16
Dye Transfer & graphic arts separations

205. photocomposing on transparencies

Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
color assemblies the modern way

206. photomurals

American Blueprint Co., Inc. PL 1-2240
7 E. 47 St., NYC • 299 Madison Ave., NYC
630 5th Ave., NYC • 60 E. 56 St., NYC



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6300 Euclid Ave.
CLEVELAND 3, OHIO
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No. 22



Arizona Photographic Associates, Inc.
1330 N. 21 Ave., Phoenix, Ariz. AL 8-6551
you pick the wall - we fill it
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
any size, montages, also color

207. reproduce

Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17

208. reprody

Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service

209. reproportioning

Flexo-Lettering Co., Inc. PL 3-4943
305 E. 46 St., NYC 17
half-tones, line art, type, lettering, full ads
Kurshan & Lang Color Services, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service
Peterson Color Laboratory, Inc. OR 9-7360
10 E. 39 St., NYC 16
Stretch 5 to 17 per cent

210. screened veloxes

Screenline Photo, Inc. OX 7-0866
520 5th Ave., NYC

211. slides

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 36
Arista Visuals Inc. MU 3-4329
101 Park Ave., NYC 17
we focus on quality, originality & service
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service
National Studios JU 2-1926
42 W. 48 St., NYC
b/w or color

Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
every size, black & white or color
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17
Weiman & Lester Photoservices OR 9-1181
101 Park Ave., NYC 17
b/w and color for professionals, adv. & ind.

212. strip-ups

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
specializing in precision assembly
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service
Peterson Color Laboratory, Inc. OR 9-7360
10 E. 39 St., NYC 16
The height of quality in Dye Transfer
Weiman & Lester Photoservices OR 9-1181
101 Park Ave., NYC 17
b/w and color for professionals, adv. & ind.

213. 35mm negs. & positives

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 36
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry

214. transparencies

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 36
Arista Visuals Inc. MU 3-4329
101 Park Ave., NYC 17
we focus on quality, originality & service
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
guaranteed quality
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service
National Studios JU 2-1926
42 W. 48 St., NYC
b/w or color
The Red Barn Color Laboratories MU 8-5358
Valley Brook Farms, Strafford-Wayne, Pa.
direct color process
Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
any size from transparency and art
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17
Way's Standard Viewers
36 Pond Hill Rd., Chappaqua, N.Y.
for correct view of color trans. write for brochure

Weiman & Lester Photoservices OR 9-1181
101 Park Ave., NYC 17
customized color for pro's, adv. & ind.

215. transparency art

Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
we're proud of our artists
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17

216. type "C" prints

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 36
Archer Ames Associates MU 8-3240
16 E. 52 St., NYC
Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade
Robert Crandall Associates, Inc. CI 7-7377
58 W. 47 St., NYC 36
price & quality to fit your need
Custom Color Lab. TR 3-7473
Cor. Procter & Pearl St., Framingham, Mass.
comp. col. serv. for studio, agcy. or indiv.
Gifford Color Lab TR 2-0091
525 Bishop St., NW, Atlanta 13, Ga.
Harsh-Mastro Studios, Inc. CH 4-8864-5
366 5th Ave., NYC 30
Kurshan & Lang Color Service, Inc.
10 E. 46 St., NYC 17 MU 7-2595
photographic color for advertising & industry
Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service
Langen & Wind PL 3-3911
18 E. 49 St., NYC
carbros/dup. trans/dye trans/Ektacr./type C
Ralph Marks Color Labs EL 5-6740
344 E. 49 St., NYC 17
for layout and reproduction
Panorama Color VI 9-2094
1807 W. Magnolia Blvd., Burbank, Calif.
over 3 yrs. experience 8 x 10 to 7" x 12"
Peterson Color Laboratory, Inc. OR 9-7360
10 E. 39 St., NYC 16
from art, negatives, or color films
The Red Barn Color Laboratories MU 8-5358
Valley Brook Farms, Strafford-Wayne, Pa.
Type "C" specialists
George Seodras WE 5-8521
1549 Burnside Pl., Montreal 25, Que., Can.
Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17
Weiman & Lester Photoservices OR 9-1181
101 Park Ave., NYC 17
customized color for pro's, adv. & ind.

217. viewgraph slides

Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 36

American Blueprint Co., Inc. PL 1-2240
 7 E. 47 St., NYC • 299 Madison Ave., NYC
 630 5th Ave., NYC • 60 E. 56 St., NYC
 Aristo Visuals Inc. MU 3-4329
 101 Park Ave., NYC 17
 we focus on quality, originality & service
 Color Corporation of America JU 2-4355
 43 W. 61 St., NYC 23
 the quality color service to the trade
 Kurshan & Lang Color Service, Inc.
 10 E. 46 St., NYC 17 MU 7-2595
 photographic color for advertising & industry
 Norman Kurshan, Inc. JU 6-0035
 8 W. 56 St., NYC 19
 custom quality color service
 National Studios JU 2-1926
 42 W. 48 St., NYC
 b/w or color
 Rik Shaw Associates, Ltd. PL 7-3988
 250 W. 57 St., NYC 19
 black and white, full color, all masks
 Weiman & Lester Photoservices OR 9-1181
 101 Park Ave., NYC 17
 b/w and color for professionals, adv. & ind.

COPY PRINTS

218. color film strips

Aristo Visuals Inc. MU 3-4329
 101 Park Ave., NYC 17
 we focus on quality, originality & service
 Color Corporation of America JU 2-4355
 43 W. 61 St., NYC 23
 the quality color service to the trade
 Custom Color Lab. TR 3-7473
 Car. Proctor & Pearl St., Framingham, Mass.
 comp. col. serv. for studio, agcy or indiv.
 Kurshan & Lang Color Service, Inc.
 10 E. 46 St., NYC 17 MU 7-2595
 photographic color for advertising & industry
 Norman Kurshan, Inc. JU 6-0035
 8 W. 56 St., NYC 19
 custom quality color service
 National Studios JU 2-1926
 42 W. 48 St., NYC
 Rik Shaw Associates, Ltd. PL 7-3988
 250 W. 57 St. NYC 19
 masters and fine duplicates

219. colorstats

Admaster Prints, Inc. JU 2-1396
 1168 6th Ave., NYC 36
 American Blueprint Co., Inc. PL 1-2240
 7 E. 47 St., NYC • 299 Madison Ave., NYC
 630 5th Ave., NYC • 60 E. 56 St., NYC
 Color Corporation of America JU 2-4355
 43 W. 61 St., NYC 23
 the quality color service to the trade
 Kurshan & Lang Color Service, Inc.
 10 E. 46 St., NYC 17 MU 7-2595
 photographic color for advertising & industry
 Norman Kurshan, Inc. JU 6-0035
 8 W. 56 St., NYC 19
 custom quality color service
 Ralph Marks Color Labs EL 5-6740
 344 E. 49 St., NYC 17
 regulator hi-fi
 Rik Shaw Associates, Ltd. PL 7-3988
 250 W. 57 St., NYC 19
 any size, from transparency or art

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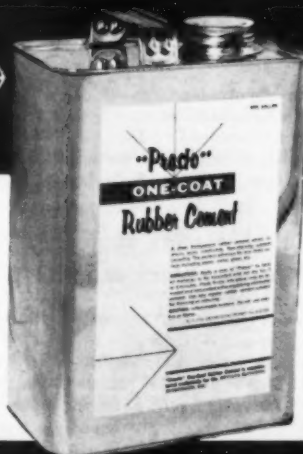
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220. copy prints

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1168 6th Ave., NYC 36
- American Blueprint Co., Inc. PL 1-2240
7 E. 47 St., NYC • 299 Madison Ave., NYC
630 5th Ave., NYC • 60 E. 56 St., NYC
- Kurshan & Lang Color Service, Inc. MU 7-2595
10 E. 46 St., NYC 17
photographic color for advertising & industry
- Norman Kurshan, Inc. JU 6-0035
8 W. 56 St., NYC 19
custom quality color service
- The Red Barn Color Laboratories MU 8-5358
Valley Brook Farms, Strafford-Wayne, Pa.
direct color process
- George Scodras WE 5-8521
1549 Burnside Pl., Montreal 25, Que., Can.
- Rik Shaw Associates, Ltd. PL 7-3988
250 W. 57 St., NYC 19
all sizes up to 20" x 24"
- Jack Ward Color Service, Inc. MU 7-1396
202 E. 44 St., NYC 17

221. ozalids

- American Blueprint Co., Inc. PL 1-2240
7 E. 47 St., NYC • 299 Madison Ave., NYC
630 5th Ave., NYC • 60 E. 56 St., NYC

222. ozachromes

- Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 36
- American Blueprint Co., Inc. PL 1-2240
7 E. 47 St., NYC • 299 Madison Ave., NYC
630 5th Ave., NYC • 60 E. 56 St., NYC

223. photostats

- Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 36
- American Blueprint Co., Inc. PL 1-2240
7 E. 47 St., NYC • 299 Madison Ave., NYC
630 5th Ave., NYC • 60 E. 56 St., NYC

224. photostats on acetate, in opaque black or white

- Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 36
- American Blueprint Co., Inc. PL 1-2240
7 E. 47 St., NYC • 299 Madison Ave., NYC
630 5th Ave., NYC • 60 E. 56 St., NYC

225. visualcast slides

- Admaster Prints, Inc. JU 2-1396
1168 6th Ave., NYC 36
- American Blueprint Co., Inc. PL 1-2240
7 E. 47 St., NYC • 299 Madison Ave., NYC
630 5th Ave., NYC • 60 E. 56 St., NYC
- Arista Visuals Inc. MU 3-4329
101 Park Ave., NYC 17
we focus on quality, originality & service
- Kurshan & Lang Color Service, Inc. MU 7-2595
10 E. 46 St., NYC 17
photographic color for advertising & industry
- Weiman & Lester Photoservices OR 9-1181
101 Park Ave., NYC 17
b/w and color for professionals, adv. & ind.

GRAPHIC ARTS

226. acetate proofing

- Monsen Typographers, Inc. RI 7-6191
960 W. 12 St., L.A. 15, Calif.
Monsen transparent impressions
- Monsen Typographers, Inc. SU 7-1223
22 E. Illinois St., Chi. 11, Ill.
Monsen transparent impressions
- Typography Shop JA 3-2962
110 Cain St., NW, Atlanta 3, Ga.
acetate proofing

227. advertising presentations

- Arista Visuals Inc. MU 3-4329
101 Park Ave., NYC 17
we focus on quality, originality & service
- The Copy Shop MU 3-9580
130 E. 40 St., NYC 16
freelance copywrtng/idea ser-all media
- Rapid Art Service MU 3-8215
304 E. 45 St., NYC
Warshaw Collection of Business Americana
126 W. 97 St., NYC 25 RI 9-7920
historical
- Weiman & Lester Photoservices OR 9-1181
101 Park Ave., NYC 17
b/w and color for professionals, adv. & ind.

228. ad pre-prints

- Monsen Typographers, Inc. SU 7-1223
22 E. Illinois St., Chi. 11, Ill.
Monsen ad pre-prints

229. bindery

- Rapid Art Service MU 3-8215
304 E. 45 St., NYC

230. display manufacturers

- Allied Display Materials OR 5-6350
241 W. 23 St., NYC 11
- The Displaycrafters ST 2-7732
29 N. Wacker Dr., Chicago 6, Ill.
Signs • displays • exhibits • dioramas • mdl. mking.
- Rapid Art Service MU 3-8215
304 E. 45 St., NYC

231. electros

- Flower Steel Electrotype Co., Inc. LO 3-3126
461 8th Ave., NYC 1
electros, mats, flowntypes, plastic plates

232. gravure plates

- The Beck Engraving Co., Inc. WA 2-4856
105 S. 7 St., Phila. 6, Pa.
305 E. 45 St., NYC 17 MU 4-4694
- Intaglio Service Corporation PL 1-1130
305 E. 46 St., NYC 17
- International Color Gravure CI 5-8750
39 W. 60 St., NYC

233. handpress

- Rembrandt Graphic Arts Co., Inc. EX 7-0413
Stockton, New Jersey
"Laszlo Printmaker's Press", etc., litho, blk.

234. industrial comic books

- William C. Popper & Co. CA 6-4450
148 Lafayette St., NYC 13
color printers since 1893

235. lithography

- A & F Printing Service, Inc. AL 5-2646
114 W. 27 St., NYC 1
letter press printers & lithographers
- Colartone Press DU 7-6800
2412-24 17 St., N.W., Wash. 9, D.C.
economy 4-color process specialists
- Isaac Goldmann Co., Inc. CI 6-1240
636 11th Ave., NYC 36
- L. H. Philo Corp. BR 9-9100
460 W. 34 St., NYC
- Techni-Craft Printing Corp. CO 5-4114
250 W. 54 St., NYC 19
- D. L. Terwilliger Company, Inc. MU 5-8283
207-215 E. 22 St., NYC 10
Warshaw Collection of Business Americana
126 W. 97 St., NYC 25 RI 9-7920
historical

236. newspaper comic sections

- Clemens Grotter MU 2-3296
516 5th Ave., NYC 36
"IN THIS WORLD" indus. P.R. feature
- William C. Popper & Co. CA 6-4450
148 Lafayette St., NYC 13
color printers since 1893

237. paper dealers

- H. P. Andrews Paper Company WO 6-2100
7-11 Laight St., NYC 13
- Cross Siclare & Sons, Inc. AL 4-9760
207 Thompson St., NYC
- Forest Paper Co. WA 4-1400
87 Van Dam St., NYC 13
- Royal Paper Corporation WA 4-3400
11th Ave. • 25 St., NYC

238. photoengraving

- The Beck Engraving Co., Inc. WA 2-4856
105 S. 7 St., Phila. 6, Pa.
305 E. 45 St., NYC 17 MU 4-4694
- Horan Engraving Co., Inc. MU 9-8585
44 W. 28 St., NYC
- Intaglio Service Corporation PL 1-1130
305 E. 46 St., NYC 17
gravure & packaging engravers

239. photogelatin printing

- Color Corporation of America JU 2-4355
43 W. 61 St., NYC 23
the quality color service to the trade

240. printers, letterpress

The Beck Engraving Co., Inc.
105 S. 7 St., Phila. 6, Pa. WA 2-4856
305 E. 45 St., NYC 17 MU 4-4694
Isaac Goldmann Co., Inc.
636 11th Ave., NYC 36 CI 6-1240
Face Press CI 6-8100
636 11th Ave., NYC 36
letterpress & offset
William C. Popper & Co. CA 6-4450
148 Lafayette St., NYC 13
color printers since 1893
Rapid Art Service MU 3-8215
304 E. 45 St., NYC
Tri Arts Press MU 6-4242
331 E. 38 St., NYC
Turner & Associates PR 8-6162
2455 W. 79 St., Chicago 20, Ill.
expert Vari-Typing, headliner work - layout

241. rotogravure

Intaglio Service Corporation PL 1-1130
305 E. 46 St., NYC 17
gravure, engraving, publication & pkging.

242. sheet-fed gravure

The Beck Engraving Co., Inc.
105 S. 7 St., Phila. 6, Pa. WA 2-4856
305 E. 45 St., NYC 17 MU 4-4694

243. silk screen printers

Ariston, Inc. WO 2-2924
1197 McCarter Hwy., Newark 4, N.J.
High quality design & production
Jaysee Display Adv. Inc. OR 5-7280
12 E. 12 St., NYC 3
Mesta Displays CH 2-3717
230 W. 17th St., NYC 11
silk screen printing, posters, displays
Rapid Art Service MU 3-8215
304 E. 45 St., NYC
Screen Art Studios 52916
102 Union Ave., Knoxville 2, Tenn.
posters, displays, Scotchlite Decals

244. type direction

Tony Cooper, Inc. PL 8-1510
400 Madison Ave., NYC 22
typographic layout & consultation
Monsen Typographers, Inc. RI 7-6191
960 W. 12 St., L.A. 15, Calif.
Monsen typographers
Monsen Typographers, Inc. SU 7-1223
22 E. Illinois St., Chi. 11, Ill.
Monsen typographers
Studio Roman FL 3-8133
132-45 Avery Ave., Flushing, N.Y.
imaginative high design bks & brochures
Typography Shop JA 3-2962
110 Cain St., NW, Atlanta 3, Ga.
type direction

245. type foundry

Amsterdam Continental Types &
SP 7-4980

Graphic Equipment, Inc.
268-276 4th Ave., NYC 10
printing types from Europe's leading foundries
Bauer Alphabets, Inc. OX 7-1797
235 E. 45 St., NYC 17

246. typographers, hand

Boro Typographers, Inc. GR 5-7850
37 E. 21 St., NYC
Frost Bros., Inc. MU 2-1775
228 E. 45 St., NYC 17
advertising typographers since 1921
Graphic Arts Typographers, Inc. MU 8-1220
304 E. 54 St., NYC 22
meticulous advertising typography
Haber Typographers LO 5-1080
115 W. 29 St., NYC 1
Monsen Typographers, Inc. RI 7-6191
960 W. 12 St., L.A. 15, Calif.
Monsen Typographers, Inc. SU 7-1223
22 E. Illinois St., Chi. 11, Ill.
Rapid Art Service MU 3-8215
304 E. 45 St., NYC
Rapid Typographers Inc. MU 8-2445
305 E. 46 St., NYC 17
intelligence, skill, attention to detail
Royal Typographers JU 2-3250
311 W. 43 St., NYC
Skilset Typographers PL 7-2421
250 W. 54 St., NYC
night & day service
Tri Arts Press MU 6-4242
331 E. 38 St., NYC
Typography Shop JA 3-2962
110 Cain St., NW, Atlanta 3, Ga.
typographers, hand
George Willens & Co. WO 5-5555
1548 Porter, Detroit 16, Mich.

247. typographers, machine

Boro Typographers, Inc. GR 5-7850
37 E. 21 St., NYC
Frost Bros., Inc. MU 2-1775
228 E. 45 St., NYC 17
advertising typographers since 1921
Graphic Arts Typographers, Inc. MU 8-1220
304 E. 54 St., NYC 22
meticulous advertising typography
Haber Typographers LO 5-1080
115 W. 29 St., NYC 1
Monsen Typographers, Inc. RI 7-6191
960 W. 12 St., L.A. 15, Calif.
Monsen Typographers, Inc. SU 7-1223
22 E. Illinois St., Chi. 11, Ill.
Rapid Art Service MU 3-8215
304 E. 45 St., NYC
Rapid Typographers Inc. MU 8-2445
305 E. 46 St., NYC 17
artistry, variety, complete facilities
Royal Typographers JU 2-3250
311 W. 43 St., NYC
Skilset Typographers PL 7-2421
250 W. 54 St., NYC
night & day service
Tri Arts Press MU 6-4242
331 E. 38 St., NYC
Typography Shop JA 3-2962
110 Cain St., NW, Atlanta 3, Ga.
typographers, machine

248. typography, old fashioned

Haber Typographers LO 5-1080
115 W. 29 St., NYC 1
Photo-Lettering, Inc. MU 2-2346
126 E. 45 St., NYC 17
extensive selection of ornamental alphabets
Rapid Typographers Inc. MU 8-2445
305 E. 46 St., NYC 17
combining old with new to create the unusual

249. typography, photo

Haber Typographers LO 5-1080
115 W. 29 St., NYC 1
Rapid Art Service MU 3-8215
304 E. 45 St., NYC
Rapid Typographers Inc. MU 8-2445
305 E. 46 St., NYC 17
most modern facilities for photo typesetting
Turner & Associates PR 8-6162
2455 W. 79 St., Chicago 20, Ill.
headliner - Vari-Typing - offset printing

250. Varityping

Alvin J. Bart CH 3-1484
27 W. 24 St., NYC 10
cold type comp., ruled forms, paste-up

OFFICE SERVICES

251. employment agencies

AD Employment Agency, Inc. BR 9-8900
115 W. 42 St., NYC 36
art, photo, & advertising personnel
Artists & Art Directors Agency OX 7-7477
505 Fifth Ave., NYC 17
advertising art personnel exclusively
Art Jobs Agency EX 2-2186
622 Washington, S. F., 11, Calif.
an employment agency for artists
Mary Campbell Agency JU 6-5371
165 W. 46 St., NYC 36
Art directors - artists & production
Cavalier Personnel Agency BR 9-4646
115 W. 42 St., NYC 36
call Geo. Sherman - hundreds of artists placed
Central Registry Placement Agency MU 7-8550
36 W. 44 St., NYC 36
The Copy Shop MU 3-9580
130 E. 40 St., NYC 16
freelance copy & art talent wanted
Corwin Personnel (Agency) MU 7-4942
10 E. 43 St., NYC 17
Jim Perlowin, Art Placement Mgr.
Allan Kane Agency YU 6-9585
6 E. 46 St., NYC 17
Art & advertising placements exclusively
The Art Unit MU 8-0540
Professional Placement Center
New York State Employment Service
444 Madison Avenue, New York City
Art Placement at no fee to anyone
Henry Price (Artists) Agency CI 5-8228
48 W. 48 St., NYC 36
art & production placements exclusively

252. messenger service

Copy Clearing House MU 4-2568
231 Park Ave., NYC
Siltic Service PL 3-2141
11 E. 48 St., NYC

REPRESENTATIVES

253. artists representatives

The Copy Shop MU 3-9580
130 E. 40 St., NYC 16 MU 3-1455
freelance copywrtng/idea ser-all media
Irving E. Elfenbein MU 3-5688
295 Madison Ave., NYC 17
Jo Freeman PL 7-2460
130 W. 46 St., NYC 36
see Publicity Graphics Assoc. Studio listing
(category #258 in this Buyers Guide)
Kennedy Associates MU 7-1320-1
141 E. 44 St., NYC 17
cartoonists

Estelle Mandel RE 7-5062
46 E. 80 St., NYC 21
agent for creat. artists, send for illus.brochure
Wally Moss Associates PL 8-2110
527 Lexington Ave., NYC 17
Guy Bourdin - Whim. Designy Illus.
Robert Corson - design illustration
Jerry Schofield - fashion illus.
Bob Leydenfrast - humorous, decorative illus.
Erik Simonsen Art Agency EL 5-4295
527 Madison Ave., NYC 22
Eugene Berman - class. paintings & drawings
N.M. Bodecker - humor. line illustration
Charles Harper - modern design, humor. illus.
Joseph Hirsch - painter of people
Eugene Karlin - delicate line illustration
Jane Miller - children, tongue in cheek
Louis de Niverville - crazy, colorful, cartoony
charac.
Amos Sewell - post covers, Americana types
Tom Vroman - creative decora. graphic art
Arthur Williams - tight & imaginat. design
Georg Olden - graphic art, adver., sls. promo.
Helen Wahlberg PL 3-5146-7
331 E. 50 St., NYC 22
Book, magazine and advertising illustration,
maps, packaging, cartoons

Jim York LE 5-0355
363 E. 71 St., NYC 21
Gene Loyd - women's fashion illustration

254. photographers representatives

Wally Moss Associates PL 8-2110
527 Lexington Ave., NYC 17
Barry Blum - reportage, illus.
Roger Prigent - fashion
Paul Dome Studios - food, illus.
Photographic Illustrations, Inc. YU 6-4336
480 Lexington Ave., NYC
Bellanca - fashion illustration
William Babero - illustration & still life
George D. Cowdery - general
Jim Snyder - unlimited field photog.
PIP OX 7-6101
507 5th Ave., NYC 17
represent. top names, domest. & internat.
Erik Simonsen Art Agency EL 5-4295
527 Madison Ave., NYC 22
Joh Bryson - Life type reportage, people
(West. U.S.)
Landshoff - Fashion, travel, young people
Pinney & Beecher - still life, food & liquor

255. art studios

Ahrend Associates, Inc. PL 1-0312
601 Madison Ave., NYC 22
Art Department, Inc. YU 6-6050
342 Madison Ave., NYC
The Art Partners WA 7-4248
227 Haven Ave., N.Y. 33, N.Y.
Alexander E. Chelte Studios, Inc. PL 7-3131
35 West 56th St., NYC
Chase Art Studio YU 6-5397
480 Lexington Ave., NYC 17
Chenault Associates, Inc. PL 1-0095
Amster Yard, 211 E. 49 St., NYC 17
Bob Clark and Friends CA 7-7227
1008 S. W. 6th Ave., Portland 4, Ore.
Clifton Studios AX 9-9522
3009 E. Cunningham Lane, Dayton 20, Ohio
The Copy Shop MU 3-9580
130 E. 40 St., NYC 16 MU 3-1455
Robert Curran Studio GA 5-1012
515 N. Orange Blossom Trail, Orlando, Fla.
Designers Three JU 2-5083
115 W. 45 St., NYC
Design Unlimited IV 3-5955
111 Front St., Hempstead, L.I., N.Y.
Diamond Art Studio MU 3-1418
10 E. 40 St., NYC 16
Fengo & Dondari, Inc. EL 5-7155
40 E. 49 St., NYC 17
Stanley Glaubach WA 9-3359
210 5th Ave., NYC
GO Monogram TR 5-5100
307 Curtis Bldg., Detroit 2, Mich.
Norman Graber Art Associates PL 3-3251
15 W. 57 St., NYC

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creative
service
annual reports
brochures, folders
cartoons
design
direct mail
illustration
layout
lettering
mechanicals
packaging
posters
presentations
retouching
TV art

other services

concept to compl. sls-builders
photography
specializing in ideas & humor
charts, graphs, sales portfolios
copy, sales promo., catalogs
point-of-sale
ind'l & studio greeting cards,
copy writing
freelance copywrtng-spce/time/
sls promo-all fields
complete design & production
services
catalogs
photography
3rd dimensional design

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

creative
service
annual reports
brochures, folders
cartoons
design
direct mail
illustration
layout
lettering
mechanicals
packaging
posters
presentations
retouching
TV art

Graphic Arts Center, Inc. 6 W. 48 St., NYC	CI 5-2525	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Stephen P. Haas Studio 117 W. 48 St., NYC	JU 6-7528	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Charles Heston Associates 6 E. 39 St., NYC 16	MU 3-1544	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Robert Hovanec Advertising Art Serv. 110 W. 42 St., NYC 36	LO 4-2493	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Klab Studio 3 W. 46 St., NYC 36	CI 6-2847-8-9	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Fred Kleinhardt Studios 145 E. 52 St., NYC	PL 5-3526	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Merlin Krupp Studios 610 Northwestern Fed. Bldg. Mpls., Minn.	FE 9-5517	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Idea House - Basacca & Bager 510 Madison Ave., NYC 22	EL 5-5633	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
LeDriere Studios 1700 Cadillac Towers, Detroit 26, Mich.	WO 5-0360	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Lefson Lewis 112 E. 31 St., NYC	MU 5-5784	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Don May 1709 W. 8th St., L.A. 17, California	HU 3-6930	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Mayshark & Keyes 125 W. 45 St., NYC	CO 5-6460	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Minnette Studios 242 E. 50 St., NYC	PL 1-4888	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Monogram Art Studio 515 Madison Ave., NYC	PL 3-8974	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Ubinger Nelson Design Studio 3-5 Coenties Slip, NYC 4	WH 3-1764	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Charles W. North Studios, Inc. 381 Fourth Ave., NYC 16	MU 6-5740	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Ken Olson Creative Advertising 122 E. 38 St., NYC 16	MU 3-5499	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Osborn-Charles Assoc., Inc. 149 E. 62 St., NYC 21	TE 2-8076	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Pasteups Unlimited 200 W. 58 St., NYC	CO 5-8688	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Frank Pilliero Studio 38 E. 38 St., NYC 16	MU 3-2743	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Production Studio 4 West 40th St., NYC	LA 4-6552	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Publicity Graphics Associates 130 W. 46 St., NYC 36	PL 7-2460	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Rapid Art Service 304 E. 45 St., NYC	MU 3-8215	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Ross Art Studio 1261 Broadway, NYC	MU 4-4240	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Lester Rossin Associates, Inc. 369 Lexington Ave., NYC 17	MU 3-9729	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Richard Rummonds Assoc. 900 W. 190 St., NYC 40	WA 3-6234	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Sanford Associates 343 Lexington Ave., NYC	MU 6-2068	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Rudolf Schaefer, Inc. 500 5th Ave., NYC 36	WI 7-1281	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
D. Omar Seamon P.O. Box 926, Terre Haute, Indiana	North 2072	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Bradley Smith 110 W. 94 St., NYC 25	MO 3-6143	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Shapiro Studios 284 5th Ave., NYC 1	LA 4-3588	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*
Paul Sherry Studios	YU 6-8680	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

480 Lexington Ave., NYC 17
 Stephens-Biondi-DeCicco
 375 Park Ave., NYC
 Studio Roman
 132-45 Avery Ave., Flushing, N.Y.
 Technical Art Studios
 550 5th Ave., NYC 36
 Vogue-Wright Studios
 469 E. Ohio St., Chicago 11, Ill.
 Robert E. Waski Associates
 39 Lackawanna Plaza, Bloomfield, N.J.
 Chuck Weber Advertising Art
 11 E. 44 St., NYC 17
 Irving Warbin Associates
 145 E. 52 St., NYC 22
 Whitaker-Guernsey Studio
 444 E. Ontario St., Chicago 11, Ill.

PL 1-6555

FL 3-8133

PL 7-3638

MO 4-5600

PI 8-3900

MU 7-2755

PL 3-6753

WH 4-6809

creative
 service
 annual reports
 brochures, folders
 cartoons
 design
 direct mail
 illustration
 layout
 lettering
 mechanicals
 packaging
 posters
 presentations
 retouching
 TV art

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see 14 listings in this issue

text bks. & technical manual

all phases of creative art for adv.
 & industry
 point of sale art displays,
 charts

256. photo studios

children
 fashion
 food
 illustration
 industrial
 interiors
 location
 motion pictures
 product
 reportage
 slide films
 still life
 TV

other services

Arizona Photographic Assoc.
 1330 N. 21 Ave., Phoenix, Ariz.
 Wesley Bowman Studio, Inc.
 360 N. Mich. Ave., Chi. 1, Ill.
 Richard Coletti Associates
 906 Atlantic Ave., Baldwin, N.Y.
 Corry
 748 Lexington, NYC
 Creative Photography Group
 Div. Lester Rossin Assoc.
 369 Lexington Ave., NYC 17
 Henry Dravneek Associates
 152 E. 40 St., NYC 16
 Toni Ficalora
 12 E. 42 St., NYC 17
 Larry Gordon Studios
 480 Lexington Ave., NYC
 Willard Hatch Photography
 1001 W. Yakima Ave., Yakima, Wash.
 Dale Healy Photography
 506 S. San Vicente Blvd., L.A. 48, Calif.
 Gene Hall
 418 E. 71 St., NYC
 Robert C. Hoffner Studios
 425 Caxton Bldg., Cleveland 15, Ohio
 John Joyce, Inc.
 480 Lexington Ave., NYC 17
 Kaye & Weaver
 229 N.E. 65 St., Miami 38, Fla.
 Bob Keene Photography
 P.O. Box 225, Santa Susana, Calif.
 Frederic Lewis
 36 W. 44 St., NYC 36
 Ed Mano
 3413 Rocky River Dr., Cleveland 11, Ohio

AL 8-6551

CE 6-0233

BA 3-8181

MU 8-4844

MU 3-9729-30

MU 3-5048

MU 7-0356

YU 6-4141

GL 2-9917

OL 3-6117

TR 9-4436

MA 1-8442

YU 6-4970

FR 9-7766

FI 6-1775

MU 2-7134

Winton 1-3373

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specializing in advertising
 illustration
 specializing in adv. photography

specialists in color still life,
 illus.
 unlimited field photography

stereo tape record facilities

general, architectural, color

Type C, photography & printing

color, strobe, theatrical, mag.
 architect.

experimental, editorial, montage
 &/or color
 stock

Executive portraits on location

Glenn Otto Photography HO 2-4482
5913 Hollywood Blvd., Hollywood 28, Calif.
Bob Rapelye, Creative Photographer
126½ Waterman St., Providence, R.I. DE 1-9450
Walter Scarff JU 6-6085
13 W. 46 St., NYC 36
George Scodras WE 5-8521
1549 Burnside Pl., Montreal 25, Que., Can.
Siegfried/Dorsey Studio WE 3-9078
6332 San Vicente Blvd., L.A. 48, Calif.
Siodmak Cine Productions MU 2-0326
505 5th Ave., NYC 17
Vogue-Wright Studios MO 4-5600
469 E. Ohio St., Chicago 11, Ill.
Warsaw & Company, Inc. LE 2-1040
40 E. 34 St., NYC 16
Weco Studios MU 5-1864
14 E. 39 St., NYC 16
Fred Winchell - Photography JA 3-3172
1955 Richmond, Houston 6, Tex.

children
fashion
food
illustration
industrial
interiors
location
motion pictures
product
reportage
slide films
still life
TV

experimental

creative, magazine; type C.

circus

complete coordination

complete audio-visual services

catalogue promotions layout and
copy
Flexichrome specialists

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On getting ahead as an artist

BY ROBERT FAWCETT



It has been my experience, for more years than I like to remember, that the men who get ahead in our profession have done it only one way — by acquiring the new knowledge and techniques that our profession constantly demands. After all, it is this professional thinking and knowledge of how to produce creative pictures that has

always separated the men from the boys in advertising and editorial art.

You may well ask "How can a busy artist acquire this added knowledge and skill that will ultimately lead him to top drawer success?" You certainly can't spare the time traveling to and from art classes or observe their rigid schedules. And the hours spent with a morgue and clips — trying to figure out how the name artist did it — has never made the brilliant performer.

That is why I sincerely feel that home study with the Famous Artists Schools makes so much good sense for the ambitious artist who really wants to move up. Within the limits of the precious time you have to spare, you can study art right in your own home or studio. But most important — you can learn the techniques and benefit from the creative know-how, the skill, and the rich experience of America's Twelve Most Famous Artists.

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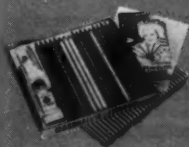
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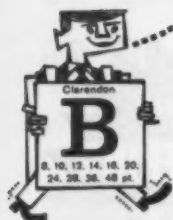
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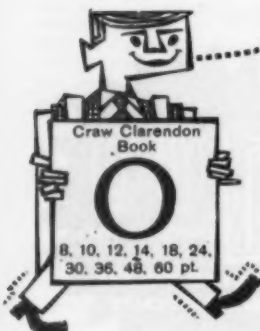
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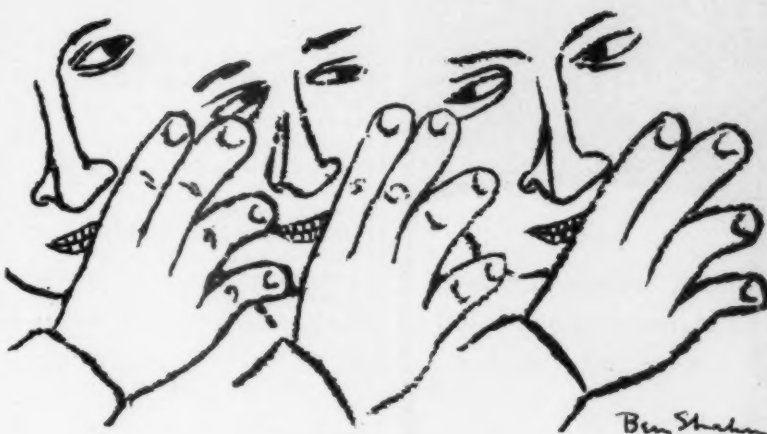
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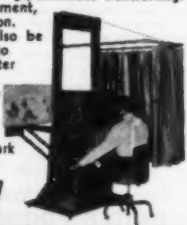


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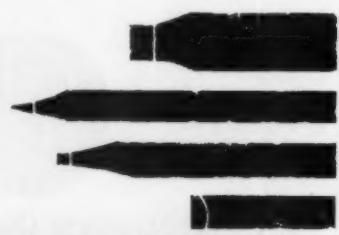
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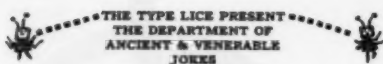
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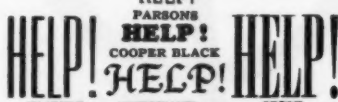
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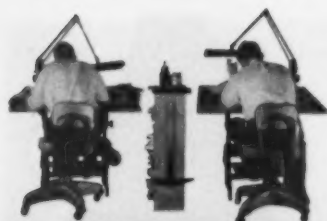
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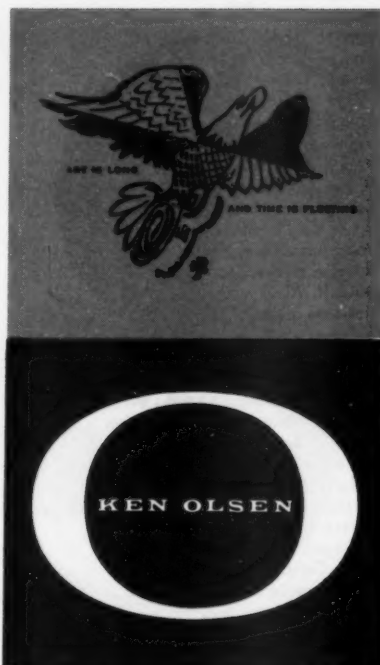
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booknotes

(continued from page 24)

PENROSE ANNUAL 1958. Hastings House. \$11.50.

Volume 52 of the annual review of the graphic arts, designed by Arthur Spence and edited by Allan Delafons, carries on the annual's tradition of providing highest quality material on the graphic arts in Europe and the United States, both in design and reproduction as well as concept. Thoughtful articles by authorities in their fields are included in the general section—which deals with typographic trends, advertising art, and 14 other pieces on all phases of the graphic arts—and the technical section, 16 articles on research and latest practices in reproduction. One hundred thirty-eight pages plus twenty-five sections of illustrations include latest typefaces, advertising and cover designs, fine bindings, illustrative material to accompany articles in both the general and technical sections. Among American contributors: Edwin W. Shaar, art director for Inter-type Co., on A New Look for News; James W. Marshall and Warren L. Rhodes of the graphic arts research department, Rochester Institute of Technology, on Color Web Offset on Newsprint; Frank Preucil, supervisor of photographic division, Lithographic Technical Foundation, on Color Correction, the Control of Variables; John J. Rheinfrank and Philip F. Kurz of Battelle Memorial Institute, Columbus, Ohio and Frederick C. Myers, of Engineer Research and Development Laboratories, Ft. Belvoir, Va., on Litho from Xero Plates.

A SHORT HISTORY OF ANATOMY & PHYSIOLOGY FROM THE GREEKS TO HARVEY. Charles Singer. Dover. \$1.75.

Paperbound unabridged republication of the first edition published under the title *The Evolution of Anatomy*. Twenty-six b/w illustrations, 117 figures, plus frontispiece and historiated title page, cover design by J. Lloyd Dixon. The illustrations include pictures of pioneers in anatomy, historical anatomical illustrations. Throughout, the close relation between the study and its application to the arts is noted by the author in both text and illustrations. There are plates by Leonardo, including a self portrait, also reproductions of other famous works which fit the book's subject. Index of personal names.

(continued on page 129)

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NEW BOOKS

183. **Photography and the Law.** George Chernoff and Hershel B. Sarbin. Legal aspects of just about all the facets of photography explained simply, with numerous references to court decisions and their applications. Subjects include liability, copyrights, photographers status, libel, invasion of privacy, the nude in photography, licensing statutes. The authors are attorneys who represent photographers and photographic organizations. \$1.95.

184. **Streamlined Copy-Fitting.** Arthur B. Lee. Plastic-bound, printed in two colors, this enlarged edition (68 pages) has direct visual control of copy casting—all scales needed for copy fitting in precision die-cut Vinylite type casting gauge. Complete double index shows lower case faces in one 28-page section, caps and small caps in another 28-page section. \$5.95.

ANNUALS

171. **U. S. Camera 1958.** Edited by Tom Maloney. Special recognition to advertising photography with special section of 15 pages of best of year, chosen by New York AD club. Also, color photography, portfolios by leading photographers, special reports on rockets and missiles, other special subjects. \$8.50.

176. **Penrose Annual 1958.** Edited by Allan Delafons. Designed by Arthur Spence. Highest quality material on the graphic arts in Europe and the United States, a review of the best in all fields, excellently designed and reproduced. Thoughtful articles by authorities in all the fields of graphic arts, both of general and technical nature. 138 pages plus 25 sections of illustrations. \$11.50.

180. **The Fifth Annual Exhibition of Advertising and Editorial Art, Art Directors Club of Greater Miami.** Forty pages of winners for Design of a Complete Unit, Advertising and Editorial Art, Television Commercials, and introduction which recounts history of the club. Design, promotion and production by Peggy Strickland, G. Sander-son Knaus, Roger Rogers. \$2.

181. **Graphis Annual '58/59.** Editor, Walter Herdeg. Associate editors, Charles Rosner, Kim Taylor. What's best worldwide, 782 selections in 205 pages. Lots of color illustrations and American representation, especially in the magazine advertising selections. Other contents: book jackets, booklets, calendars, Christmas cards, film advertising, house organs, letterheads, magazine covers, packaging, posters, record covers, television, trademarks. \$14.50.

182. **37th Art Directors Annual, 1958.** Edited by Paul Lawler, designed by Herb Lubalin and George Lois. This book illustrates the 467 pieces hung in the 1958 New York Art Directors show, contains articles on: The creativity conference, by Paul Smith. The exhibit, by Victor Tra-soff. Design of promotion for the conference and the show, by Herb Lubalin. The NSAD, by Robert West. The New York club, by Bert Littmann. Cross

indexes are also helpful. \$12.50. (Also available, the 36th Annual, order number 165, at \$12.50. The 35th Annual, order number 146, at \$12.50.)

ART

155. **Art Directing.** Nathaniel Pousette-Dart, editor-in-chief. A project of the Art Directors Club of New York, the volume contains 13 sections on various phases of art directing, each section comprising several short articles by authorities on specific subjects. Each section was designed by a different AD. Agency and company executives, copywriters, as well as art directors are included in the 70 contributors. Over 400 pictures are included in the book's 240 pages. Of aid: a glossary of AD and advertising terms, a bibliography and an index. \$15.

164. **Rendering Techniques for Commercial Art and Advertising.** Charles R. Kingham. Author, in the field over 37 years and now with BBDO, New York, includes demonstrations, visual helps, professional samples, information on rendering in all media, comprehensives shown in all the stages of development. \$13.50.

177. **Herbert Leupin Posters.** Manuel Gasser. Swiss printed portfolio of reproductions, condensed, of Leupin posters tipped in on 15" deep by 11 1/4" sheets, plus comments on the poster as an advertising medium, and Leupin's contributions to the field. Also, an actual poster. \$12.50.

PHOTOGRAPHY

170. **The Focal Encyclopedia of Photography.** This 1298-page (not counting 32 pages of introduction) reference work, takes the place of a complete library in the field. P. C. Poynter was the art editor. Alphabetically arranged, loaded with graphs, diagrams, b/w illustrations. \$20.

PRODUCTION

138. **Type Identification Chart.** A complete type chart, printed on a series of circular mov-

able graphs. This chart also helps the user to acquire a better knowledge of actual characteristics of groups of type faces and of their essential differences. \$1.

178. **Production in Advertising and the Graphic Arts.** David Hymes. Concise text on the subject, including all the areas involved from advertising art to paper, printing methods, inks, and lists of terms and definitions, copyfitting tables, samples of paper (printed), sections of typefaces from Linotype, Intertype, Ludlow. \$8.75.

TELEVISION

173. **Television Production, the TV Handbook and Dictionary.** Harry Wayne McMahan. Working tool explaining 16 basic operations in tv, and language of the field. More than 2000 terms defined. Chapters included on live tv, film, lighting, camera, art, titles and scenery, animation, film and processing, optical effects and special effects, etc. \$7.50.

GENERAL

159. **How to Predict What People Will Buy.** Louis Cheskin. Analysis of motivational research, what it is, how it works, what it means to advertising. \$5.00.

174. **Photomechanics and Printing.** J. S. Mertle and Gordon L. Monsen. Definitive work on the printing processes by two of the country's greatest authorities in plate-making and printing. Fully illustrated 400-plus pages. Up to the minute data on original copy for reproduction, photographic materials and equipment, color reproduction, all processes. Fully indexed. \$15.

175. **Color...How to See and Use It.** Fred Bond. Spiral bound, hard cover technical study in simple language of the principles of color relationships and associations. Basic procedures in solving color problems, for photographers, artists, industrial designers, teachers and students. Author has been a photographer, color consultant, author and lecturer on the subject for more than 30 years. Includes 19 pages of color plates, 53 b/w, envelope of hue selector masks. \$8.75, plastic bound \$9.75 in case.

179. **Motivation Research.** Harry Henry. Practices and uses of MR for advertising, marketing by a man called on international authority on the subject. The author is director of research at McCann-Erickson Advertising Ltd., London, and chairman of McCann's European Research Committee. \$5.

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booknotes

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ART AND REALITY. Joyce Cary. Harper. \$3.00.
In form, a discussion by the author of
his views of a number of the great
writers. In effect, an analysis of the
creative process through the eyes of one
creative man viewing others. The 175
pages include 36 short chapters. Some of
the chapter heads reveal the nature of
the contents: The Artist and The
World; The Realm of Intuition; Death
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DIRECTIONS

by Stephen Baker



symbols — the art director's good friend

Problem: Introduce thirteen people to your readers in a single photograph.



Solution

The art director responsible for this full color spread is to be congratulated for finding such a simple but beautiful solution to a problem that offhand appears almost insurmountable. Of course, he could always have taken a photograph of the personalities themselves, separately or in a group, following the usual perching-on-top-and-under-the-ladder style. But this approach is beginning to lose its punch from overexposure and, besides, have you ever tried booking thirteen celebrities for a single shot including such time-conscious people as Raymond Loewy, Edward Stone and the Honorable Robert F. Wagner? Some of these people may be harder to book than even Suzy Parker, and to gather them together at one time would be a formidable venture.

Making life easier, the art director of this advertisement wisely decided to show his people without showing them. The caption under the picture explains

to the reader that the thirteen big shots have just left for a coffee break. This is not an unlikely assumption, after all. Most people like coffee. So, the reader is still left with the impression that he is looking at the real thing: a behind-the-scenes conference of well-known taste-setters. Although the photograph presents only chairs and props, the advertisement is charged with authority and believability.

The illustration here, as a matter of fact, is possibly more interesting than the obvious solution of lining up the people mentioned in the caption. Everyone knows by now what the mayor of the city of New York looks like. The photograph here leaves ample room for speculation, leaves plenty to the reader's imagination. Perhaps the mayor was sitting in his shirtsleeves. On his chair hangs a necktie. Was he participating in this epoch-making conference with his shirt unbuttoned? If so, then this must

really have been a hard-working group. And to what use did the president of Parsons School put those jars of paint?

Symbols—abstract or real—are playing an increasingly greater part in the art director's graphic thesaurus. A symbol tells the story, yet it leaves things unsaid. The reader is apt to linger a little longer, wonder about the implications and, who knows, may even be provoked to read the copy.

Some symbols become abused through overuse, like church bells connoting weddings and robins announcing the coming of spring. The art director can have some fun discovering new symbols for old expressions. Or, he can take the old symbols and present them in a novel manner. Photography especially has proved to be a good way to picture over-popularized symbols in striking ways. The figure of a Scotsman has long taken its place as one of the oldest of the graphic clichés, for example, but a photograph of him might give the illustration some originality, after all.

Symbols can be abstract, but they don't have to be. A symbol can be as realistic as a child hugging a cocker spaniel. It can be a prop, an object that is familiar to any reader. There is no reason why it cannot be presented realistically. It can be an easy way to establish communication with the reader, even when presented subtly.

The ad prepared for the Design Center. For Interiors is a case in point. It puts the message across fast—but it does it distinctively and handsomely. The illustration is full of "human interest" while it makes use of not a single human being, no action shot, no dancing girls. It's all done with symbols—chairs standing silently in a forsaken room—but the effect is just as exciting and lively as a roomful of people at a cocktail party.

A BREAK FOR DESIGN

The group of distinguished people set apart by the presence of left and right in their common interest — interior design. Each brought to the conference his own professional, business or industrial needs, to see how they could work together. This, in fact, is the function of the Design Center: to meet the needs of anyone and everyone working in the field of interior design. For the designer, designer, architect, manufacturer, non-industrial, consumer — for every interested professional and amateur — the Design Center is a new and long-awaited place of reference. As one conference member put it "The Design Center is an interior when the need for it is in the Library of Congress." It is the Design Center for the first time that you can find the latest interior design ideas and much more information. The meetings feature, materials and advice on the way you can design your own home. You will find information on the latest trends, and design ideas, and you will find the most up-to-date information on the way you can design your own home. The Design Center is a new and long-awaited place of reference. As one conference member put it "The Design Center is an interior when the need for it is in the Library of Congress." It is the Design Center for the first time that you can find the latest interior design ideas and much more information. The meetings feature, materials and advice on the way you can design your own home. You will find information on the latest trends, and design ideas, and you will find the most up-to-date information on the way you can design your own home.

